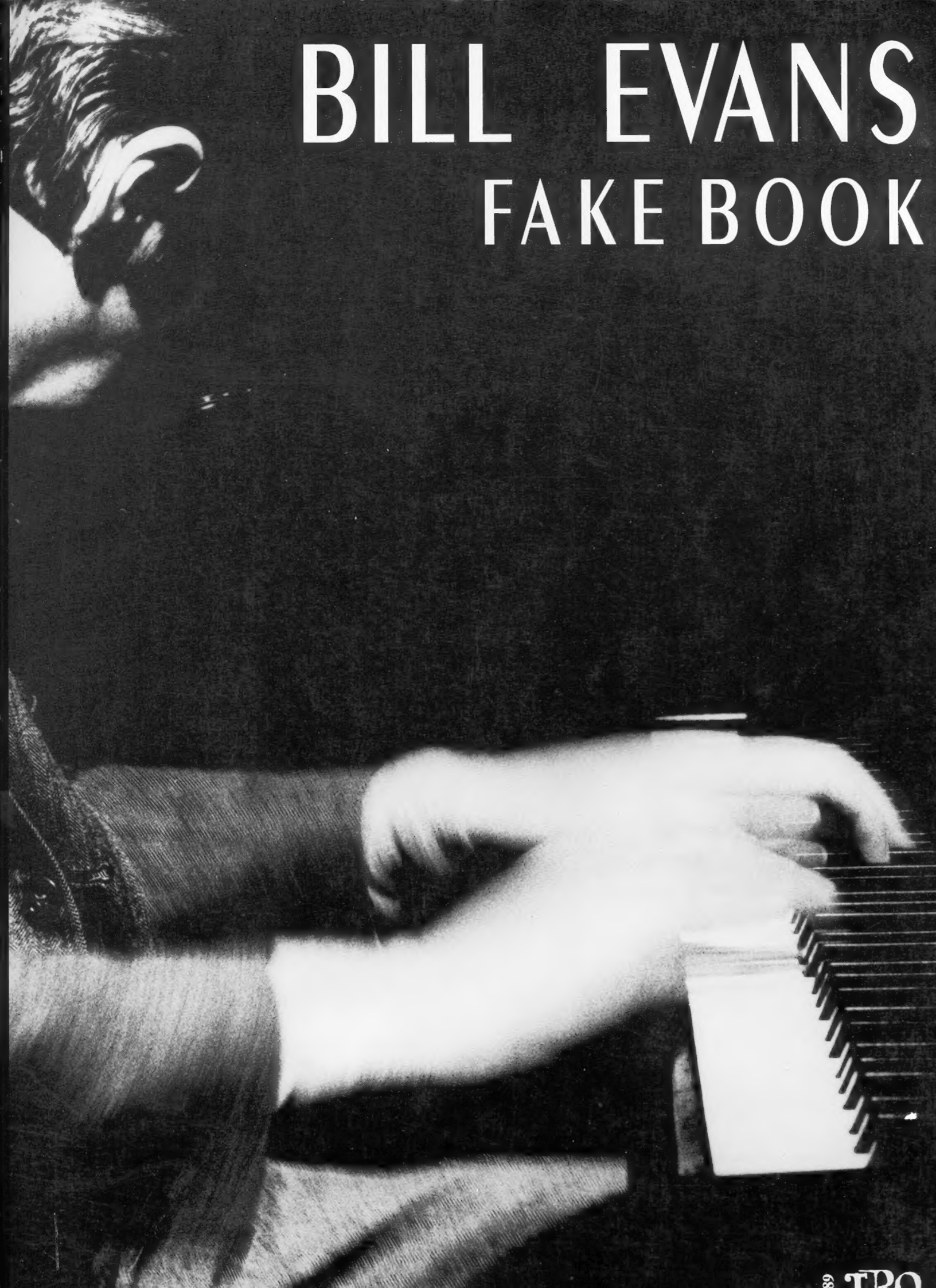


# BILL EVANS

## FAKE BOOK



# Bill EVANS Fake Book

transcribed and edited by

Pascal Wetzel

from Bill Evans' recordings

## FOREWORD

To make these leadsheets, I have used, whenever possible, the following material: Bill Evans' original leadsheets, published sheet music, and transcriptions from recordings.

Some compositions have been recorded several times and were part of the Bill Evans Trio's repertoire over a period of time. In this case, the leadsheets generally follow the latest recording to show the evolution of the tune and the maturation of the artist.

To point out the harmonic richness of Evans' music, I chose to be more precise than usual for a leadsheet, adding counterlines, codas, extensions of chords as well as some passing chords and alternate chords (Bill Evans would often simplify the chord changes for improvisation).

Each tune is written in the original key, but please note that some compositions such as "Letter to Evan" and "Song for Helen" were played in several keys during the same interpretation. Transposition was one of Evans' favorite devices to add interest and contrast.

I would like to dedicate this work to the memory of the great artist that Bill Evans was.

Pascal Wetzel  
August 23, 1996

Editor's Note: In addition to Pascal Wetzel's leadsheets, this book includes seven unrecorded manuscripts composed between 1965 and 1967 as well as lyric versions of ten of the tunes which appear side by side with the originals. Bill wrote lyrics for two more. This fake book would not be complete without "Blue In Green" dating from Bill's time with Miles Davis (copyright by Miles) and a tune from the TRO catalogs, Denny Zeitlin's "Quiet Now", performed and recorded by Bill Evans throughout his career.

Many of the Bill Evans tribute recordings by musicians all over the world as well as the compositions written in his honor have been listed in previous issues of *Letter From Evans* now on the Internet. As we go to press, Jean Yves Thibaudet, the French classical pianist, has just finished recording an Evans tribute album, and Bernard Maury's Bill Evans Piano Academy announces its opening as of October 1, 1996. This academy has flexible courses of study on three levels ranging from 5 to 20 hours per week spread over 33 weeks a year for both jazz pianists (professional or amateur) and teachers as well as those with classical training interested in jazz and musical improvisation. For further information please contact the school at 6 rue Damiens, 92100 Boulogne Billancourt, France, Tel: (331) 46 21 40 95 Fax: (331) 46 21 74 54.

credits and acknowledgments

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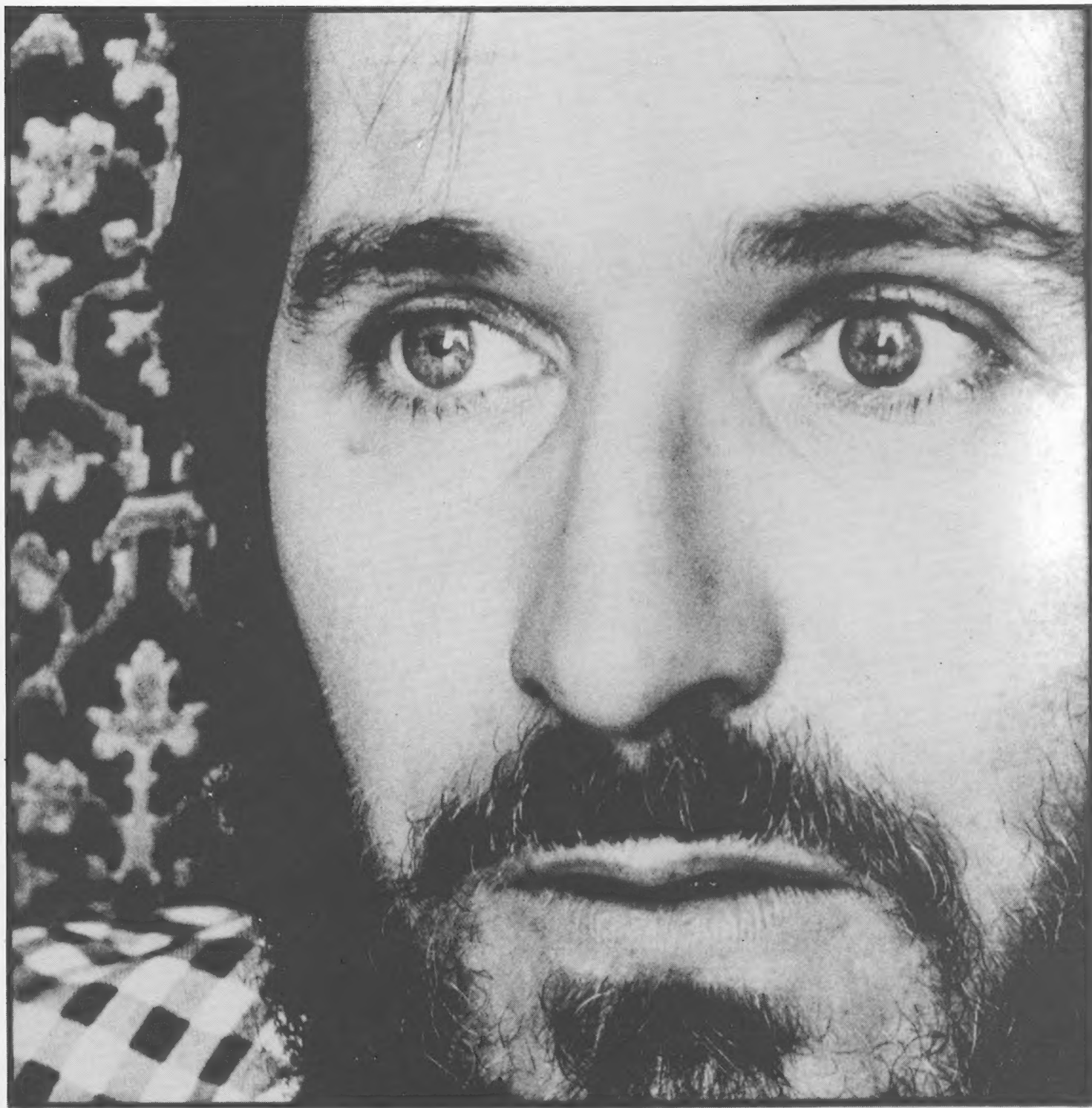


Photo: Giuseppe Pino

# B Minor Waltz

(For Ellaine)

BILL EVANS

## Slow Jazz Waltz

**A**  $Bm^9$   $Em^9$   $Bm^9$   $Em^9$

$Bm^9$   $E^{13}_{sus}$   $E^{13}$   $A^{13}_{sus}$   $A^{13}$   $D^{13}_{sus}$   $D^9$

$G^9_{sus}$   $G^{13}$   $C^{9(+11)} - (\sharp 11)$   $B^{13}_{sus} / B^{13}$   $E^{7(\sharp 9)}$   $E^{+7(b9)}$   $A^{13} / A^{+7}$

$D^9_{sus}$   $D^{7(b9)} /$   $G^{13}$   $G^{+7}$   $C^{9(+11)}$   $B^{+7(b9)}$   $Em^9$   $/D$   $\Phi$   $C^{\sharp 7(b5)}$   $F^{\sharp 7(\sharp 9)}$

*last time rit.* - - - - -

**B**  $Bm^9$   $Em^9$   $A^{13}$   $D^{13}_{sus}$   $D^{13}$

$G^{Maj7}$   $G^{13(+11)}$   $F^{\sharp 7(b9)}$   $F^{7(b9)}$   $B^b_{m7}$

$E^b_{m9}$   $A^{b9}_{sus}$   $A^{b7(b9)}$   $D^{b9}_{sus}$   $D^{b9}$   $G^b_{Maj7}$

$G^{b7(+11)}$   $G^{13(+11)}$   $F^{\sharp 7(b9)}$

$\Phi$   $C^{\sharp 7(b9)}$   $F^{\sharp 7(b9)}$   $Bm^9$

*rit.* - - - - -

*Solos on A B*  
*After solos D.C. al Coda*



# Bill's Belle

BILL EVANS

**Staff 1:** Fm<sup>7</sup> B<sup>b9</sup><sub>sus</sub> B<sup>b7(b9)</sup> E<sup>b</sup>Maj<sup>7</sup> A<sup>b7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup>  
**Staff 2:** Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>m(Maj<sup>7</sup>) D<sup>b7</sup><sub>sus</sub> D<sup>b</sup>+7(b9)  
**Staff 3:** G<sup>b</sup>Maj<sup>7</sup> BMaj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7(b9)</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup><sub>sus</sub> D<sup>b7(b9)</sup>  
**Staff 4:** G<sup>b</sup>Maj<sup>7</sup> B<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>+7(b9) A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup>  
**Staff 5:** Bm(Maj<sup>7</sup>) E<sup>7</sup><sub>sus</sub> E<sup>+</sup> AMaj<sup>7</sup> DMaj<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>  
**Staff 6:** Bm<sup>6</sup> (Am<sup>6</sup>) G<sup>#</sup>m<sup>7(b5)</sup> C<sup>#</sup>+7 F<sup>#</sup>m<sup>7</sup> (Em<sup>6</sup>) DMaj<sup>7(+4)</sup> C<sup>#</sup>+7  
**Staff 7:** F<sup>#</sup>m<sup>7</sup> D<sup>#</sup>m<sup>7</sup> G<sup>#</sup>+7 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> B<sup>b9</sup>  
**Staff 8:** Am<sup>7</sup> D<sup>7</sup> GMaj<sup>7</sup> CMaj<sup>7</sup> Fm<sup>7</sup> B<sup>b9</sup><sub>sus</sub> B<sup>b7(b9)</sup>  
**Staff 9:** E<sup>b</sup>Maj<sup>7</sup> A<sup>b7</sup> Gm<sup>7</sup> C<sup>+7(b9)</sup> Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup><sub>sus</sub>  
**Staff 10:** Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> F<sup>°</sup> Gm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>  
**Staff 11:** A<sup>b</sup>Maj<sup>7</sup> Gm<sup>7</sup> Fm<sup>7(b5)</sup> B<sup>b</sup>+7 E<sup>b</sup>

# Bill's Hit Tune

BILL EVANS

Medium Swing

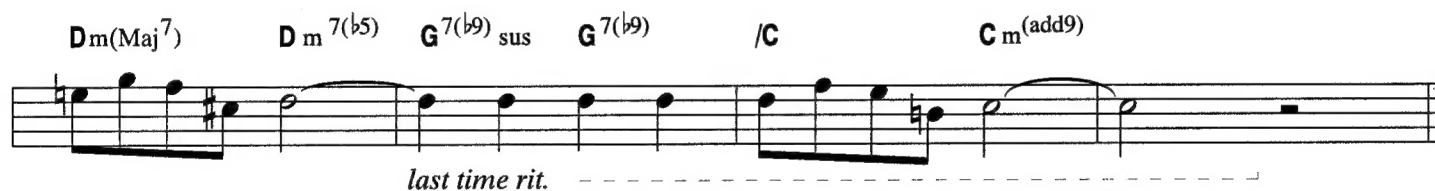
**A**



**B**



C





# Blue In Green

MILES DAVIS

## Ballad

First system of musical notation. The treble clef staff contains a melodic line starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note A4. The bass clef staff contains a whole note G3, followed by a half note A3, a quarter note B3, and a half note A3. The key signature is one flat (Bb) and the time signature is common time (C). The first measure is marked with a repeat sign. The second measure contains the chord Gm<sup>13</sup>. The third measure contains the chord A+7(#9). The fourth measure contains the chords Dm<sup>9</sup> and (D<sup>b9</sup>) D<sup>b+7</sup>(#9). The fifth measure contains the chords Cm<sup>9</sup> and F7(b9).

Second system of musical notation. The treble clef staff contains a melodic line starting with a whole note Bb4, followed by a half note A4, a quarter note G4, and a half note F4. The bass clef staff contains a whole note Bb3, followed by a half note A3, a quarter note G3, and a half note F3. The key signature is one flat (Bb) and the time signature is common time (C). The first measure is marked with a repeat sign. The second measure contains the chord B<sup>b</sup>Maj7. The third measure contains the chord A+7(#9). The fourth measure contains the chords (DmMaj7) Dm<sup>6/9</sup>. The fifth measure contains the chord Cm<sup>6/9</sup>.

Third system of musical notation. The treble clef staff contains a melodic line starting with a whole note Bb4, followed by a half note A4, a quarter note G4, and a half note F4. The bass clef staff contains a whole note Bb3, followed by a half note A3, a quarter note G3, and a half note F3. The key signature is one flat (Bb) and the time signature is common time (C). The first measure is marked with a repeat sign. The second measure contains the chords (B<sup>13</sup>(b9) E+7(#9)) and E7(b9). The third measure contains the chord Am(Maj7). The fourth measure contains the chord Dm7.

*Last time to Coda*

Fourth system of musical notation. The treble clef staff contains a melodic line starting with a whole note D4, followed by a half note C4, a quarter note B3, and a half note A3. The bass clef staff contains a whole note D3, followed by a half note C3, a quarter note B2, and a half note A2. The key signature is one flat (Bb) and the time signature is common time (C). The first measure is marked with a repeat sign. The second measure contains the chord Dm<sup>9</sup>. The third measure contains the chord Gm<sup>13</sup>. The fourth measure contains the chord A+7(#9). The fifth measure contains the chord Dm<sup>6/9</sup>.

# C Minor Blues Chase

BILL EVANS

Fast Swing

**C m<sup>7</sup>**

**F m<sup>6</sup>**

**C m<sup>7</sup>** **A<sup>b</sup> Maj<sup>7</sup>** **(G m<sup>7</sup>)**

**F m<sup>7</sup>** **G 7(#9)** **C m** **A<sup>b</sup> Maj<sup>7</sup>** **G 7(#9)** **⊕**

**⊕ C m<sup>9</sup>**

# Carnival

BILL EVANS

Medium Jazz Waltz

**A**  $E^{\flat\circ}$   $Dm^7$   $G^7$   $C\text{Maj}^7$   $E^{\flat\circ}$   $Dm^7$   $G^7$   $C\text{Maj}^7$   $Cm^6$

$Bm^7$   $Am^6$   $G\text{Maj}^7$   $Em^7$   $Am^7$   $D^7$   $G\text{Maj}^7$   $G^{\flat\circ}$

$Fm^7$   $B^{\flat 7}$   $E^{\flat}\text{Maj}^7$   $G^{\flat\circ}$   $Fm^7$   $B^{\flat 7}$   $E^{\flat}\text{Maj}^7$   $E^{\flat}m^6$

$Dm^7$   $Cm^6$   $B^{\flat}\text{Maj}^7$   $Gm^7$   $Cm^7$   $F^7$   $B^{\flat}\text{Maj}^7$   $A^7$

$F^{\sharp}m^7$   $Em^6$   $D\text{Maj}^7$   $Bm^7$   $Em^7$   $A^7$   $D\text{Maj}^7$

$Gm^7$   $C^{7 4}$  ——— 3  $Am^7$   $A^{\flat\circ}$

$Gm^7$   $C^7$   $F^{\circ}$   $F\text{Maj}^7$

$B^{\flat}m^7$   $E^{\flat 7 4}$  ——— 3  $Cm^7$   $Fm^7$   $(B^{\circ})$

$B^{\flat}m^7$   $E^{\flat 7}$   $A^{\flat\circ}$   $A^{\flat}\text{Maj}^7$

**Dm<sup>7</sup>** **G<sup>9</sup>** **C Maj<sup>7</sup>** **Am<sup>7</sup>**  
 G Pedal  
**Dm(Maj<sup>7</sup>)** **Dm<sup>7</sup>** **G<sup>9</sup>** **C Maj<sup>7</sup>** **A+7(b<sup>9</sup>)**  
**Dm<sup>7</sup>** **A+7(b<sup>9</sup>)** **Dm<sup>7</sup>** **A<sup>7</sup>(b<sup>9</sup>)** **Dm<sup>7</sup>** **E<sup>b</sup>°**  
**B** **Dm<sup>7</sup>** **G<sup>7</sup>** **C Maj<sup>7</sup>** **E<sup>b</sup>°** **Dm<sup>7</sup>** **G<sup>7</sup>** **C Maj<sup>7</sup>** **Cm<sup>6</sup>**  
**Bm<sup>7</sup>** **Am<sup>6</sup>** **GMaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>** **GMaj<sup>7</sup>** **G<sup>b</sup>°**  
**Fm<sup>7</sup>** **B<sup>b</sup>9** **E<sup>b</sup>Maj<sup>7</sup>** **A°** **A<sup>b</sup>m<sup>7</sup>** **D<sup>b</sup>7** **G<sup>b</sup>Maj<sup>7</sup>** **E<sup>b</sup>m<sup>7</sup>**  
**A<sup>b</sup>m<sup>7</sup>** **D<sup>b</sup>7** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>m<sup>7</sup>** **A<sup>b</sup>7** **A°**  
**A<sup>b</sup>m<sup>7</sup>** **G°** **F<sup>#</sup>m<sup>7</sup>** **F°** **Em<sup>7</sup>** **E<sup>b</sup>°** **Dm<sup>7</sup>** **D<sup>b</sup>°**  
**Cm<sup>7</sup>** **F<sup>7</sup>** **Dm<sup>7</sup>** **G<sup>7</sup>** **Em<sup>7</sup>** **A<sup>7</sup>** **F<sup>#</sup>m<sup>7</sup>** **F°**  
**Em<sup>7</sup>** **E<sup>b</sup>°** **Dm<sup>7</sup>** **E<sup>b</sup>°** **Dm<sup>7</sup>** **A<sup>7</sup>(b<sup>9</sup>)** **Dm<sup>7</sup>** **G<sup>9</sup>**  
**D<sup>b</sup>Maj<sup>7</sup>(+11)** / **G** **C Maj<sup>7</sup>**

# Catch The Wind

BILL EVANS

F Maj<sup>7</sup> A<sup>7(b9)</sup> D<sup>m</sup> (F<sup>#o</sup>) G<sup>m7</sup> B<sup>b7</sup> E<sup>b7</sup>  
 A<sup>m7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>b7</sup> Maj<sup>7</sup> (A<sup>m7</sup>) G<sup>m7</sup> C<sup>7</sup>  
 F Maj<sup>7</sup> A<sup>7(b9)</sup> D<sup>m7</sup> C<sup>m6</sup> B<sup>b</sup>  
 E<sup>7</sup> 3 A<sup>m7</sup> D<sup>7</sup> G<sup>9</sup> C<sup>9</sup>  
 F Maj<sup>7</sup> A<sup>7(b9)</sup> D<sup>m7</sup> F<sup>#o</sup> G<sup>m7</sup> C<sup>7</sup>  
 A<sup>m7</sup> B<sup>b7</sup> Maj<sup>7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>b7</sup> Maj<sup>7</sup> E<sup>7</sup>  
 A<sup>m7</sup> A<sup>bo</sup> G<sup>m7</sup> G<sup>#o</sup> A<sup>m7</sup> F<sup>7</sup> B<sup>m7(b5)</sup> B<sup>b6</sup>  
 A<sup>m7</sup> A<sup>bo</sup> G<sup>m7</sup> C<sup>7</sup> A<sup>7</sup> E<sup>b7</sup> D<sup>7</sup>  $\frac{4}{3}$   $\frac{b9}{3}$   
 G<sup>m7(b5)</sup> B<sup>b7</sup> C<sup>7(+5)</sup> F Maj<sup>7</sup>

# Chromatic Tune

BILL EVANS

Chord symbols and musical notation for "Chromatic Tune" by Bill Evans:

Staff 1:  $C_m^7$   $B_m^6$   $B_m^7$   $A^7(+11)_{b9}$   $A^bMaj^7$   $A^b_m^7/G^b$   $F^7(+11)$   $F^\#o$

Staff 2:  $G_m^7$   $B^o$   $C_m^7$   $B^7$   $B_m^7$   $B_m(Maj^7)$   $E^b_4$  — 3

Staff 3:  $A^bMaj^7$   $F_m^7$   $F^\#o$   $G_m^7$

Staff 4:  $A^b_m^7$   $D^b_7$   $G^bMaj^7$   $(E^b_m^7)$

Staff 5:  $B_m^7$   $+5$   $b5$   $6$   $b5$   $E^7_{sus}$   $E^7(+11)$

Staff 6:  $A^9_{sus}$   $A^7(b9)$   $D^Maj^7$   $/C^\#$   $B_m^7$   $/A$

Staff 7:  $G^{\#7}_{sus}$   $G^{\#+7}$   $C^{\#}_m^9$   $F^{\#}_m^7$   $B_m^7$   $G^7(+11)$

Staff 8:  $C^{\#}_m^7$   $F^{\#+7}$   $B^+7$   $E^+7$

Staff 9:  $G^+7$   $C^9$   $A^+7$   $D^9$

Staff 10:  $G^9$   $C^+7$   $F^9(+5)$   $B^b_9$

Staff 11:  $E^Maj^7(+11)$   $E^b_6$



# Children's Play Song

BILL EVANS

Moderately

**A**

CMaj<sup>7</sup> FMaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9(+11)</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Em<sup>7</sup> FMaj<sup>7</sup> G<sup>9</sup>

Fine

CMaj<sup>7</sup> FMaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>9(+11)</sup> C<sup>9sus</sup> C<sup>7</sup> FMaj<sup>7</sup> Bm<sup>7(b5)</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>9</sup> C<sup>4</sup> — 3

**B**

G<sup>7</sup><sub>sus</sub>

1.

2.

D.C. al Fine

Solo on **B** as Intro

Bill Evans also wrote this as a duet for children.

1st player

2nd player

To next strain

Fine

1.

2. D.C. al Fine

The musical score is written for two players in 4/4 time. The first system consists of four measures. The second system also consists of four measures, with the final measure marked 'To next strain'. The third system begins with a first ending (1.) and a second ending (2.) marked 'D.C. al Fine'. The bottom staff, which is not explicitly labeled, contains a continuous bass line of eighth notes throughout the piece.

# Comrade Conrad

Medium Swing

BILL EVANS

**[A]**  $B^b_m7$   $E^{b9}_{sus}$   $E^{b7(b9)}$   $A^bMaj7$   $D^bMaj7$

$G_m7(b5)$   $C+7(\sharp9)$   $F_m9$   $F_m7/E^b$

$D^bMaj7$   $C+7(b9)$   $F_m9$   $F_m7/E^b$

$D_m7(b5)$   $G+7(\sharp9)$   $C_m^{11}$

**[B]**  $F_m7$   $B^{b9}_{sus}$   $B^{b7(b9)}$   $E^bMaj7$   $A^bMaj7$

$D_m7(b5)$   $G+7(\sharp9)$   $C_m9$   $C_m7/B^b$

$A^bMaj7$   $G+7$   $C_m9$   $C_m7/B^b$

$A_m7(b5)$   $D+7(\sharp9)$   $G_m^{11}$

*last time: rall. to Fine*

**Fine**

Quarter notes on **[A]** may be anticipated. For solos transpose each section on the ascending circle of 5ths: 1st **[A]** starts on  $C_m7$ , 1st **[B]** on  $G_m7$ , 2nd **[A]** on  $D_m7$ , etc., to last chord of last chorus:  $F_m^{11}$  - then D.C. al Fine.

Note: "Sugar Plum" is built on the descending circle of 5ths. We are unable to locate the publisher so cannot print it.

# Displacement

BILL EVANS

Fast swing ♩ = ca 144

**Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>9</sub> A<sup>b</sup>Maj<sup>7</sup> / / A<sup>b</sup><sub>6</sub>** break  
 (Pno fill)

**Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup> FMaj<sup>7</sup> / / F<sup>6</sup>** break  
 (Pno fill)

**Em<sup>9</sup> A<sup>9</sup>(sus) DMaj<sup>7</sup> Em<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sub>9</sub>sus E<sup>b</sup>Maj<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup>**

**F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>(<sup>b</sup><sub>9</sub>) Fm<sup>7</sup> / / B<sup>b</sup><sub>7</sub> / / Em<sup>9</sup> / / A<sup>7</sup> / /**

**DMaj<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(<sup>b</sup><sub>9</sub>) F<sup>#</sup>m<sup>7</sup> / / Bm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>**

**Am<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>9</sub> Cm<sup>7</sup> Fm<sup>7</sup> Dm<sup>7</sup>(<sup>b</sup><sub>5</sub>) / / G<sup>+</sup><sub>7</sub>**

**Cm<sup>7</sup> A<sup>b</sup><sub>13</sub> D<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>m<sup>7</sup> A<sup>b</sup>/C G<sup>b</sup><sub>9</sub> Fm<sup>7</sup> B<sup>b</sup><sub>7</sub>**

**Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>9</sub> A<sup>b</sup>Maj<sup>7</sup> (B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sub>7</sub>)**

# Epilogue

BILL EVANS

Freely

The musical score for "Epilogue" by Bill Evans is written in E-flat major (three flats) and common time. It consists of four systems of staves. The first system shows a melody in the treble clef and a bass line in the bass clef. The second system features a series of chords: G<sup>7</sup>/D, C<sub>m</sub><sup>7</sup>, B<sup>b</sup>, A<sup>b</sup>, G<sub>m</sub>, and C<sub>m</sub>. The third system continues with A<sup>b</sup>, G<sub>m</sub>, and C<sub>m</sub> chords. The fourth system features B<sup>b</sup>, G/B, and C<sub>m</sub> chords. The score includes various musical notations such as eighth notes, quarter notes, and chords, with some measures ending in double bar lines.

Melody on bar 8 & 9 may also be played in 6th's (within E<sup>b</sup> scale).

# Five

Lyric by  
JANICE BORLA

Music by  
BILL EVANS

Medium up Swing

**A**  $B^b$   $Gm^7$   $Cm^7$   $F^{11}$   $B^b$   $Gm^7$   $Cm^7$   $F^{11}$

My song is a sim-ple sto-ry, con-cerns nei-ther love nor glo-ry.  
Join us in this mad af-flic-tion, a tome-to my pre-di-lec-tion

$B^b$   $Gm^7$   $Cm^7$   $F^{11}$   $B^b$   $Gm^7$   $Cm^7$   $F^{11}$

I'm just—sing-ing four beats to five, four beats to five, four beats to five, four beats to  
to jux-ta-pose four beats with five, four beats with five, four beats with five, four beats with

$B^b$   $Gm^7$   $Cm^7$   $F^{11}$   $B^b$   $Gm^7$   $Cm^7$   $F^{11}$

five. You ask,— is this fact or fic-tion? Why cause all this met-ric fric-tion  
five. It's real-ly quite en-er-giz-ing, once you come to re-a-liz-ing

$B^b$   $Gm^7$   $Cm^7$   $F^{11}$   $B^b$   $Gm^7$   $Cm^7$   $F^{11}$  ( $B^b$   $Maj^7(\sharp 4)$ )

by just sing-ing four beats to five, four beats to five, four beats to five, four beats to five?  
that you can sing four beats with five, four beats with five, four beats with five, four beats with five.

**B**  $Am$   $D^7(\sharp 9)$   $G^7(\sharp 9)$   $A^b m^7(\flat 5)$   $D^b 7(\sharp 9)$

Once you find it, you can feel it has a way of swing-ing that'll move you to it;

$Gm^7$   $C^7(\sharp 9)$   $F^7(\sharp 9)$   $F^{\sharp m} 7(\flat 5)$   $B^7$

Soon you'll find you'll have a mind to try it on what-ev-er tune might help you do it.

**A**  $B^b$   $Gm^7$   $Cm^7$   $F^{11}$   $B^b$   $Gm^7$   $Cm^7$   $F^{11}$

And so— we are left to pon-der how much more is left be-yond there.

$B^b$   $Gm^7$   $Cm^7$   $F^{11}$   $A/B^b$

Once you have felt four beats with five, four beats with five, four beats with five, four beats with five.

Recorded by Janice Borla / Lunar Octave DMP CD-3004



# Five

BILL EVANS

Medium up swing ♩ = ca 92

**[A]** N.C.

2nd time only

Bass

1. 2.

**[B] in one**

Am D7(♯9) G7(♯9) A♭m7(♭5) D♭7(♯9)

Gm7 C7(♯9) F7(♯9) F♯m7(♭5) B7

**[A]** N.C.

Solos ("Rhythm" Changes)

$B^b7$   $G+7$   $C7$   $F+7$   $(B^b7)$   
 $D7$   $G+7$   $C7$   $F+7$   $B^b7$

$E^b9$   $E^\circ$  1.  $B^b7$   $G+7$   $C7$   $F+7$  2.  $B^b7$   $\text{Coda}$

$A_m9$   $D7(\#9)$   $D_m9$   $G^{13}$   $G_m9$   $C+7$   $C_m9$   $F7(\#9)$

$B^b7$   $G+7$   $C7$   $F7$   $B^b7$   $G+7$   $C7$   $F+7$

$B^b7$   $E^b9$   $E^\circ$   $B^b7$   $G+7$   $C7$   $F7$

After Solos D.C. al Coda

# In April

(For Nenette)

Lyric by  
ROGER SCHORE

Music by  
BILL EVANS

## Ballad

**A**

$D^b\text{Maj}^9$   $B^b7(\flat 9)$   $E^b\text{m}^7$   $A^b13_{\text{sus}}$   $F\text{m}^{11}$   $B^b\text{m}^{11}$   $E^b\text{m}^7$   $A^b7$   $/G^b$

You feel the charm of spring in A - pril, some-thing's in the  
Your life has just be - gun in A - pril, joy is ev - 'ry -

$F\text{m}^7$   $B^b7(\flat 9)$   $E^b\text{m}^9$   $A^b7_{\text{sus}}$   $D^b9 / B^b / A^b E^b / G$   $A^b\text{m}^7 / G^b$   $D^b9$

air, the world's a that play - ground swing in A - pril. Sud - den - ly the  
where, due to that spe - cial one in A - pril. He can make a

$G^b\text{Maj}^7$   $G^b\text{m}^6$   $F\text{m}^9$   $B^b\text{m}^7(\sharp 7)(\flat 7)$   $E^b\text{m}^7$   $A^b9_{\text{sus}}$   $D^b\text{Maj}^9$   $D^b\text{Maj}^7(\text{add}6)$

sun - shine dis - clos - es soon there'll be ros - es,  
cot - tage a tow - er, a bud a flow - er,

$G\text{m}^7$   $C^9_{\text{sus}}$   $F\text{m}^9$   $B^b7(\flat 9)$   $E^b13(\sharp 11)$   $A^b9_{\text{sus}}$

your heart pro - pos - es twice a day. I - mag - ine!  
an A - pril show - er a sur - prise. I - mag - ine!

**B**

$D^b\text{Maj}^9$   $B^b7(\flat 9)$   $E^b\text{m}^7$   $A^b13_{\text{sus}}$   $F\text{m}^{11}$   $B^b\text{m}^{11}$   $E^b\text{m}^7$   $A^b7$   $/G^b$

Love blos - soms the all a - round in A - pril, not a sin - gle  
Love is the on - ly game in A - pril, noth - ing can com -

$F\text{m}^7$   $B^b7(\flat 9)$   $E^b\text{m}^9$   $A^b7_{\text{sus}}$   $F\text{m}^7(\flat 5)$   $B^9$   $B^b9$   $B^b7(\flat 9)$

care, your lone - ly heart has found a home to - day. And in the  
pare when cu - pid plans to aim his home le - tal dart. Then you'll take

Recorded by Meredith d'Ambrosio / Love Is Not A Game / Sunnyside SSC 1051D

**E<sup>b</sup>m<sup>9</sup>sus**   **A<sup>b</sup>13**   **D<sup>b</sup>Maj<sup>7</sup>**   **B<sup>b</sup>m<sup>7</sup>**   **E<sup>b</sup>m<sup>9</sup>**   **F<sup>7</sup>(<sup>b</sup>9)(<sup>#</sup>5)**   **B<sup>b</sup>m<sup>9</sup>**   **A<sup>b</sup>m<sup>6</sup>**

space of a min - ute, you're swept up in it,  
 leave of your sens - es, drop all de - fens - es,

**G<sup>b</sup>Maj<sup>7</sup>**   **F<sup>7</sup>(<sup>#</sup>5)**   **B<sup>b</sup>m<sup>7</sup>**   **/A<sup>b</sup>**   **Gm<sup>7</sup>(<sup>b</sup>5)**   **G<sup>b</sup>9(<sup>#</sup>11)**

opt. with luck you'll win it, your spring bou - quet. That hap - py end - ing,  
 as he com - menc - es to do his part. When you start fall - ing

**Fm<sup>7</sup>**   **B<sup>b</sup>7(<sup>b</sup>9)**   **E<sup>b</sup>m<sup>9</sup>**   **A<sup>b</sup>9sus**   **D<sup>b</sup>Maj<sup>9</sup>**

a and love in A - pril that will stay.  
 and A - pril steals a - way your heart.

# For Nenette

BILL EVANS

## Ballad

**[A]**

$D^{\flat}Maj^7$   $B^9$   $B^{\flat 7(b9)} - +5$   $(E^{9(+11)})$   $E^{\flat m^9}$   $A^{13}$   $A^{\flat 13}_{sus}$   $A^{\flat 13}/G^{\flat}$   $Fm^7$   $B^{\flat m^7}$   $E^{\flat m^7}$   $A^{\flat 7}$   $/G^{\flat}$

$Fm^7$   $B^9$   $B^{\flat 7(b9)} - +5$   $(E^{9(+11)})$   $E^{\flat m^9}$   $A^{13}$   $A^{\flat 13}_{sus}$   $A^{\flat 13}$   $D^{\flat 9}_4$  —  $\sharp 4$  — 4 — 3

$G^{\flat}Maj^7$   $G^{\flat}m^6$   $Fm^7$   $B^{\flat m^7}$   $E^{\flat m^9}$   $A^{\flat 9}_{sus}$   $A^{\flat 7(b9)}$   $D^{\flat o}(Maj^7)$   $D^{\flat}Maj^7$

$Gm^7$   $C^9_{sus}$   $C^7(b9)$   $Fm^7$   $B^{\flat 7(b9)}$   $E^{\flat 9(+11)}$   $A^{\flat 9}_{sus}$   $A^{13}$   $A^{\flat 9}_{sus}$   $A^{\flat +7(b9)}$

**[B]**

$D^{\flat}Maj^7$   $B^9$   $B^{\flat 7(b9)} - +5$   $(E^{9(+11)})$   $E^{\flat m^9}$   $A^{13}$   $A^{\flat 13}_{sus}$   $A^{\flat 13}/G^{\flat}$   $Fm^7$   $B^{\flat m^7}$   $E^{\flat m^7}$   $A^{\flat 7}$   $/G^{\flat}$

$Fm^7$   $B^9$   $B^{\flat 7(b9)} - +5$   $(E^{9(+11)})$   $E^{\flat m^9}$   $A^{13}$   $A^{\flat 13}_{sus}$   $A^{\flat 13}/G^{\flat}$   $Fm^7(b5)$   $B^9$   $B^{\flat 7(b9)}$

$E^{\flat m^7}$   $A^{\flat 7(b9)}$   $D^{\flat o}(Maj^7)$   $D^{\flat 6/9}$   $F+7(b9)$   $B^{\flat m^7}$   $E^{\flat m^7}$   $F+7(b9)$   $B^{\flat m^7}$   $A^{\flat m^6}$

$(E^{\flat 7}/G)$

$G^{\flat}Maj^7$   $F+7(b9)$   $(A^{\circ})$   $B^{\flat m^7}$   $/A^{\flat}$   $Gm^7(b5)$   $G^{\flat 9(+11)}$

$Fm^7$   $B^9$   $B^{\flat 7(b9)}$   $E^{9(+11)}$   $E^{\flat m^9}$   $A^{13}$   $A^{\flat 9}_{sus}$   $D^{\flat o}(Maj^7)/A^{\flat}$   $D^{\flat 6/9}$

# Fudgesicle Built For Four

BILL EVANS

Medium up swing ♩ = ca 192

**A** Gtr.

Pno.

Bs.





**B** Solos

G<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 G<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 G<sup>b</sup>m<sup>7</sup> C<sup>b</sup>m<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

E<sup>b</sup>Maj<sup>7</sup> C<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>(<sup>b</sup>9) G<sup>b</sup>m /F E<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) A<sup>+</sup>7

D<sup>b</sup>m<sup>7</sup> B<sup>b</sup>7 D<sup>b</sup>m<sup>7</sup> A<sup>b</sup>° G<sup>b</sup>m<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9) F<sup>b</sup>Maj<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

E<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) A<sup>+</sup>7 D<sup>b</sup>m /C B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) E<sup>+</sup>7(<sup>b</sup>9)

A<sup>b</sup>m<sup>7</sup> F<sup>7</sup> A<sup>b</sup>m<sup>7</sup> E<sup>b</sup>° D<sup>b</sup>m<sup>7</sup> G<sup>7</sup>(<sup>b</sup>9) C<sup>b</sup>Maj<sup>7</sup> F<sup>b</sup>Maj<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) E<sup>+</sup>7(<sup>b</sup>9) A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) G<sup>+</sup>7(<sup>b</sup>9)

C<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 C<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 C<sup>b</sup>m<sup>7</sup> (F<sup>7</sup>) F<sup>b</sup>m<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>Maj<sup>7</sup>

A<sup>b</sup>Maj<sup>7</sup> F<sup>b</sup>m<sup>7</sup> D<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) G<sup>+</sup>7(<sup>b</sup>9) C<sup>b</sup>m<sup>7</sup> B<sup>b</sup>7 A<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>(<sup>b</sup>9)

*After Solos D.C. al Coda*

⊕ G<sup>b</sup>m E<sup>b</sup>7 G<sup>b</sup>m E<sup>b</sup>7 C<sup>b</sup>m(add9) A<sup>b</sup>7/C

Vamp, solo and fade

# Fun Ride

BILL EVANS

Fast swing ♩ = ca 210

Intro. (Piano)  $A^{\flat}m^7$   $Gm^7$   $G^{\flat}m^7$   $Fm^7$   $Em^7$   $E^{\flat}m^7$   $Dm^7$   $D^{\flat}m^7$

Bass in 2 for the first 10 bars  
 $Cm^7$   $Bm^7(b5)$   $B^{\flat}m^7$   $Am^7$   $A^{\flat}m^7(b5)$   $Gm^7$   $G^{\flat}m^7(b5)$   $F^{\circ}$

$Em^{7(b5)}$   $E^{\flat\circ}$   $Dm^{7(b5)}$   $D^{\flat\circ}$   $Cm^7$   $Dm^7$   $E^{\flat}Maj^7$   $F^7_{sus}$

$Em^{7(b5)}$   $E^{\flat 7(+11)}$   $GMaj^7$   $B^{\flat\circ}$

$Am^7$   $D^7$   $Gm^7$   $G^{\flat\circ}$   $Fm^7$   $E^{\circ}$

$E^{\flat}m^7$   $D^{\circ}$   $D^{\flat}m^7$

$C^{\circ}$   $Bm^7$   $B^{\flat\circ}$   $Am^7$   $F^{\circ}$

$Em^{7(b5)}$   $E^{\flat\circ}$   $Dm^{7(b5)}$   $D^{\flat\circ}$   $Cm^7$   $Dm^7$   $E^{\flat}Maj^7$   $F^7_{sus}$

\*Rhythmic fill (bar 7) is also played in bars: 9, 25, 27, 45, 47, 49, 51, 53, 55.

\*\*Rhythmic fill (bar 21) is played in bar 21 to 24 and bar 39 to 44.

[illegible]

B $\flat$ m<sup>7</sup> D<sup>b7</sup> G $\flat$ m<sup>7</sup> A<sup>b7(b9)</sup> D $\flat$ m<sup>7</sup> E $\flat$ +7(b9) A $\flat$ m<sup>7</sup> B $\flat$ +7(b9)

**E<sup>b</sup><sub>m</sub>7**    **F7(b9)**    **B<sup>b</sup><sub>m</sub>7**    **C7(b9)**    **F<sub>m</sub>7**    **D<sub>m</sub>7(b5)**    **G+7**

**Cm(Maj<sup>7</sup>) Cm<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>+</sup><sup>7</sup>(#<sup>9</sup>) Gm<sup>7</sup> /F Em<sup>7</sup>(b<sup>5</sup>) A<sup>+</sup><sup>7</sup>**

D<sup>m7</sup> D<sup>b7</sup> C<sup>m7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> (E<sup>b</sup>Maj<sup>7</sup>) D<sup>m7</sup> G<sup>m7</sup>)

*Fine*



# Funkallero

BILL EVANS

Medium up Swing

Chord progression for the main melody:

**D<sup>9</sup>** **G<sup>+7</sup>** **C<sub>m</sub><sup>6/9</sup>**

**D<sup>9</sup>** **G<sup>+7</sup>** **C<sub>m</sub><sup>6/9</sup>**

**B<sup>b</sup><sub>m</sub><sup>7</sup>** 4 — **b5** — 5 **E<sup>b</sup><sub>7</sub>** **A<sup>b</sup> Maj<sup>7</sup>** **D<sup>b</sup><sub>7</sub>** **C<sub>m</sub><sup>7</sup>** **F<sub>m</sub><sup>7</sup>**

**D<sup>9</sup>** **G<sup>+7</sup>** **C<sub>m</sub><sup>6/9</sup>**

Solos

Chord progression for solos:

**D<sup>7</sup>(#9)** **G<sup>+7</sup>** **C<sub>m</sub><sup>6/9</sup>** **(A<sup>7</sup>)**

**D<sup>7</sup>(#9)** **G<sup>+7</sup>** **C<sub>m</sub><sup>6/9</sup>** **C<sub>m</sub><sup>7</sup>** **B<sub>m</sub><sup>7</sup>**

**B<sup>b</sup><sub>m</sub><sup>7</sup>** **E<sup>b</sup><sub>7</sub>** **A<sup>b</sup> Maj<sup>7</sup>** **(D<sup>b</sup><sub>9</sub>)** **C<sub>m</sub><sup>7</sup>** **F<sub>m</sub><sup>7</sup>**

**D<sup>7</sup>(#9)** **G<sup>+7</sup>** **C<sub>m</sub><sup>6/9</sup>** **(A<sup>7</sup>)**

Chord progression for the ending:

**C<sub>m</sub><sup>6/9</sup>** **G<sup>b</sup><sub>13</sub>** **F<sup>13</sup>(<sup>+11</sup><sub>b9</sub>)**

After solos D.C al Coda (w/ repeat)  
Chords in parentheses are optional.

# Funny Man

BILL EVANS

Slow

**[A]**

E<sup>b</sup>Maj<sup>7</sup> B<sup>o</sup> C<sup>m</sup><sup>7</sup> E<sup>o</sup> F<sup>m</sup><sup>7</sup> C<sup>+</sup>7(<sup>b</sup>9) F<sup>m</sup><sup>7</sup> B<sup>b</sup>7

G<sup>m</sup><sup>7</sup> F<sup>m</sup><sup>7</sup> E<sup>b</sup>Maj<sup>7</sup> (E<sup>b</sup>7 E<sup>b</sup>6 B<sup>m</sup><sup>7</sup> B<sup>b</sup>m<sup>7</sup>) A<sup>9</sup>(+11) A<sup>b</sup>Maj<sup>7</sup> D<sup>m</sup>7(<sup>b</sup>5) G<sup>+</sup>7(<sup>b</sup>9)

C<sup>m</sup><sup>7</sup> F<sup>7</sup>(<sup>b</sup>9) B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>m<sup>9</sup> D<sup>b</sup>+7(<sup>b</sup>9)

G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj</sup><sup>7</sup> F<sup>m</sup><sup>7</sup> B<sup>9</sup> B<sup>b</sup>9<sub>sus</sub> B<sup>b</sup>+7(<sup>b</sup>9)

**[B]**

E<sup>b</sup>Maj<sup>7</sup> B<sup>o</sup> C<sup>m</sup><sup>7</sup> E<sup>o</sup> F<sup>m</sup><sup>7</sup> C<sup>+</sup>7(<sup>b</sup>9) F<sup>m</sup><sup>7</sup> F<sup>#</sup><sup>o</sup>

G<sup>m</sup><sup>7</sup> C<sup>m</sup><sup>7</sup> B<sup>+</sup>7 E<sup>m</sup><sup>7</sup> A<sup>m</sup>7(<sup>b</sup>5) D<sup>9</sup> G<sup>Maj</sup><sup>7</sup> C<sup>Maj</sup><sup>9</sup>(+11)

F<sup>m</sup><sup>7</sup> C<sup>+</sup>7 F<sup>m</sup><sup>7</sup> B<sup>b</sup>+7 E<sup>b</sup>6/9 (E<sup>o</sup> F<sup>m</sup><sup>7</sup> B<sup>b</sup>+7 )

Fine



# G Waltz

BILL EVANS

## Medium up Jazz Waltz

The musical score for "G Waltz" by Bill Evans is written in 3/4 time and consists of ten staves. The key signature is one sharp (F#), indicating G major. The tempo and style are marked as "Medium up Jazz Waltz".

The chords and melodic lines across the staves are as follows:

- Staff 1:** G<sup>Maj</sup>7, G<sup>13</sup>, F<sup>#m</sup>7(b5), B<sup>+</sup>7
- Staff 2:** E<sup>m</sup>7, D<sup>m</sup>9, C<sup>Maj</sup>7, F<sup>9</sup>
- Staff 3:** A<sup>o</sup>/B<sup>b</sup>, B<sup>b</sup>6/9, G<sup>m</sup>9, C<sup>9</sup>, F<sup>9</sup>, /E<sup>b</sup>
- Staff 4:** G<sup>Maj</sup>7/D, E<sup>+</sup>7(b9)/D, A<sup>m</sup>7/D, C<sup>13</sup>/D, /C
- Staff 5:** B<sup>m</sup>9, G<sup>13</sup>, C<sup>Maj</sup>7, F<sup>13</sup>
- Staff 6:** B<sup>m</sup>9, E<sup>m</sup>7, A<sup>13</sup>, A<sup>#o</sup>
- Staff 7:** G/B, B<sup>b</sup>13, E<sup>b</sup>6/9, A<sup>b</sup>9<sub>sus</sub>
- Staff 8:** D<sup>b</sup>Maj7, E<sup>9</sup><sub>4</sub> — 3, A<sup>Maj</sup>7, D<sup>9</sup><sub>sus</sub>, D<sup>7</sup>(b9)

G<sup>Maj</sup>7    3    G<sup>13</sup>    3    F<sup>#m</sup>7(b5)    B<sup>7</sup>  
 E<sup>m</sup>7    A<sup>7</sup>    D<sup>m</sup>7    G<sup>9</sup><sub>sus</sub>    G<sup>7</sup>(b9)  
 C<sup>Maj</sup>7    Am<sup>7</sup>    F<sup>m</sup>7    /B<sup>b</sup>    B<sup>b</sup>7<sub>sus</sub>(b9)  
 E<sup>b</sup>Maj<sup>7</sup>    A<sup>b</sup>Maj<sup>7</sup>(+11)    Am<sup>7</sup>(b5)    D<sup>7</sup>alt.  
 G<sup>Maj</sup>7    3    G<sup>13</sup>    3    F<sup>#m</sup>7(b5)    B<sup>+7</sup>  
 E<sup>m</sup>9    A<sup>7</sup>    D<sup>m</sup>9    G<sup>9</sup>    G<sup>7</sup>(b9)  
 C<sup>Maj</sup>7    ⊕ G<sup>(add9)</sup>/B    Am<sup>7</sup>(b5)    D<sup>9</sup><sub>4</sub> — 3  
 G<sup>Maj</sup>7    B<sup>bo</sup>    Am<sup>9</sup>    D<sup>7</sup>

D Pedal

*After Solos D.C. al Coda*

⊕ G<sup>(add9)</sup>/B    Am<sup>7</sup>(b5)    D<sup>9</sup>    G<sup>Maj</sup>7    /F<sup>#</sup>  
 E<sup>m</sup>7    Am<sup>7</sup>(b5)    F<sup>13</sup>    A<sup>o</sup>/B<sup>b</sup>    B<sup>b</sup>6/9  
 G<sup>m</sup>9    E<sup>b</sup>Maj<sup>7</sup>(+11)    C<sup>m</sup>7    A<sup>b</sup>Maj<sup>7</sup>(+11)    G<sup>Maj</sup>7    F<sup>#m</sup>7    E<sup>m</sup>9  
 Fill

# Interplay

BILL EVANS

## Medium Blues

Pno. (tacet 1st and last time)

Gtr.

Bass

*Fine*

### Solos (F minor blues)

$F_m^6$   $B^b_m^6$   $F_m^6$   $F^+7(b9)$

$B^b_m^7$   $B^b_m^7$   $F_m^6$   $A^b7$

$G_m^{7(b5)}$   $C^+7$   $F_m^6$   $D_m^{7(b5)}$   $(G^7 \quad C^7)$   
 $D^bMaj^7$   $G^bMaj^7$

Last time, D natural for bass in bar 10 may be played as flat.

# It's Love - It's Christmas

Words and Music by  
BILL EVANS

## Ballad

Danc - ing to the mu - sic low, the world cov - ered white with  
snow; A kiss that won't let go, it's  
love, it's Christ - mas. Jack Frost paint - ing win - dow  
panes, a sleigh, San - ta at the reins; A  
fire, can - dy canes, it's love, it's  
Christ - mas. Lov - ers watch - ing a star, their  
dreams so near yet so far; It's love, the  
spir - it of Christ - mas.

# Knit For Mary F.

BILL EVANS

## Medium Ballad

**[A]**  $C^{6/9}/G$   $E^{\flat o}/G$   $F^{Maj7}$   $A^{+7}$   $A^{\flat+7}$   $G^9_{sus}$   $G^{7(\flat9)}$

$C^{Maj7}/E$   $E^{\flat o}$   $Dm^7$   $C^{Maj7}/E$   $F^{Maj7}$   $G^{+7(\flat9)}$

$C^9$  4  $\#4$  5  $G^{\flat6/9}/F$   $F^{6/9}$   $B^{\flat o}/F$   $F^{6/9}$

$B^9$  4  $\#4$  5  $\#5$   $E^{Maj7}$   $G^9_{sus}$   $G^9$

**[B]**  $C^{Maj7}/G$   $E^{\flat o}/G$   $F^{Maj7}$   $A^{+7}$   $A^{\flat+7}$   $G^7$   $F^{7(\flat5)}$

$E^9_{sus}$   $E^{7_{sus}(\flat9)}$   $E^{13}(\flat13)$   $Am^7$   $D^{7(+11)}$   $Gm^7$   $C^{7(+11)}$

$F^{Maj7}\#4$  5  $B^{7_{sus}(\flat9)}$   $B^{13}(\flat13)$   $E^{Maj7}$   $B^{7_{sus}(\flat9)}$   $B^{\flat13}(\flat13)$

$E^{\flat}Maj^7$   $A^{7_{sus}(\flat9)}$   $A^{13}(\flat13)$   $D^{Maj7}$   $A^{\flat7_{sus}(\flat9)}$   $A^{\flat13}(\flat13)$

The musical score consists of three staves. The first staff begins with a  $D^b \text{Maj}^7$  chord, followed by a  $B^b \text{m}^7$  chord, and then a  $G^{13}_{\text{sus}}(^b9)$  chord. The second staff starts with a  $C \text{Maj}^7$  chord, followed by  $A \text{m}^7$ ,  $F \text{Maj}^7$ ,  $C \text{Maj}^7/E$ ,  $E^b \circ$ ,  $D \text{m}^7$ , and  $C \text{Maj}^7/E$ . The third staff begins with  $F \text{m}(\text{Maj}^7)$ , followed by  $F \text{m}^7/E^b$ ,  $D \text{m}^7(^b5)$ ,  $(F \text{m})$ , and  $G^7(^{\sharp 11}_{\flat 9})$ . The piece concludes with an "Ending" section marked  $C \text{Maj}^7$  and a final "Fine" chord.

(Fill)

Solos on A B  
After Solos D.C. al Fine

# Laurie

## (The Dream)

Lyric by  
BOB DOROUGH

Music by  
BILL EVANS

Medium Ballad

Deep in a dream I stir and speak the name of

her when I call Lau - rie. Is she real or

is she just a name I dreamed of, Lau - rie?

Sweet in - de - ci - sion, sweet love - ly vi - sion.

See her come smil - ing! Charm - ing! Be - guil - ing! Then I tum - ble

down. Out on the street I hear the sound of traf - fic

while I look for Lau - rie. Search - ing ev - 'ry

face but still no trace is there of Lau - rie.

Recorded by Harold Danko-Bob Dorough/Alone But Not Forgotten/Sunnyside SSC 1033

**F<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>+</sub>7(<sup>#</sup>9)** **E<sup>b</sup><sub>m</sub><sup>9</sup>** **A<sup>b</sup><sub>+</sub>7(<sup>#</sup>9)**  
 Sweet in - spi - ra - tion, in sweet des - pe - ra - tion I

**G<sub>m</sub><sup>9</sup>** **G<sup>#</sup><sub>m</sub><sup>9</sup>** **A<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>m</sub><sup>9</sup>** **B<sub>m</sub><sup>9</sup>** **C<sub>m</sub><sup>9</sup>**  
 sleep once a - gain but to dream for it

**C<sup>#</sup><sub>m</sub><sup>9</sup>** **C<sup>#</sup><sub>o</sub>** **C<sub>m</sub><sup>7(b5)</sup>** **(G<sup>b</sup><sub>+</sub>7)** **F<sub>+</sub>7(<sup>#</sup>9)** **(B<sup>9</sup><sub>sus</sub>)**  
 seems that Lau - rie on - ly loves me when I'm

**B<sup>b</sup><sub>13</sub><sub>sus</sub>** **A<sup>b</sup><sub>13</sub><sub>sus</sub>** **G<sup>b</sup><sub>13</sub>** **F<sub>13</sub><sub>sus</sub>** **F<sub>+</sub>7(<sup>#</sup>9)**  
 dream - ing. \_\_\_\_\_



# Laurie

BILL EVANS

## Medium Ballad

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7(b9)</sup><sub>sus</sub>** **E<sup>+</sup>7(#9)** **Am** / / **Am(Maj<sup>7</sup>)** **Am<sup>7</sup>** **D<sup>+</sup>7(b9)**  
 \*2nd time only

**G<sub>m</sub><sup>9(b5)</sup>** **C<sup>+</sup>7(#9)** **C<sub>m</sub>** / / **C<sub>m</sub>(Maj<sup>7</sup>)** **C<sub>m</sub><sup>7</sup>** **F<sup>+</sup>7(#9)**

**F<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>+</sub>7(#9)** **E<sup>b</sup><sub>m</sub><sup>9</sup>** **A<sup>b</sup><sub>+</sub>7(#9)**

1. **D<sub>m</sub><sup>7(b5)</sup>** **D<sup>b</sup><sub>9</sub><sup>sus</sup>** **D<sup>b</sup><sub>9</sub>** **C<sup>9</sup><sub>sus</sub>** **C<sup>9</sup>** **B<sup>9</sup> — 4 — #4 — 5**

2. **G<sub>m</sub><sup>9</sup>** **G<sup>#</sup><sub>m</sub><sup>9</sup>** **A<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>m</sub><sup>9</sup>** **B<sub>m</sub><sup>9</sup>** **C<sub>m</sub><sup>9</sup>**

**C<sup>#</sup><sub>m</sub><sup>9</sup>** **C<sup>#</sup><sub>o</sub>** **C<sub>m</sub><sup>7(b5)</sup>** **(G<sup>b</sup><sub>+</sub>7)** **F<sup>+</sup>7(#9)** **(B<sup>9</sup><sub>sus</sub>)**

**B<sup>b</sup><sub>13</sub><sup>sus</sup>** **A<sup>b</sup><sub>13</sub><sup>sus</sup>** **G<sup>b</sup><sub>13</sub>** **F<sup>13</sup><sub>sus</sub>** **F<sup>+</sup>7(#9)**

**Fine**

For my son Evan on his 4th birthday, September 13, 1979

# Letter to Evan

Words and Music by  
BILL EVANS

## Medium Ballad

**[A]** C<sup>Maj</sup>7 D<sup>m</sup>7 E<sup>m</sup>7 F<sup>Maj</sup>7 B<sup>m</sup>7(b5) E<sup>7</sup><sub>sus</sub>(b9) E<sup>7</sup>

Is there a place — that is all will — ing?

A<sup>m</sup>7 D<sup>9</sup>(#11) D<sup>9</sup><sub>sus</sub> D<sup>9</sup> G<sup>7</sup><sub>sus</sub> G<sup>7</sup>(b5)(omit3) G<sup>9</sup><sub>sus</sub> G<sup>9</sup>(#5)

Is there a heart — that is all beau — ty?

C<sup>9</sup><sub>sus</sub> C<sup>9</sup> D<sup>b9</sup> C<sup>9</sup> C<sup>9</sup>(#5) F<sup>Maj</sup>7 B<sup>b9</sup>

Is there a love — that's ev — 'ry an — swer?

C<sup>6</sup>/G E<sup>b9</sup>7/G D<sup>m</sup>7/G E<sup>b9</sup>7/G D<sup>m</sup>7/G G<sup>7</sup>(b9)

**[B]** C<sup>Maj</sup>7(#5) B<sup>b</sup>(add9)/D C<sup>(add9)</sup>/E F<sup>Maj</sup>7(#5) B<sup>m</sup>7(b5) E<sup>7</sup><sub>sus</sub>(b9) E<sup>7</sup>

I write this let — ter just once, my son, there is no more. Your

A<sup>m</sup>7 D<sup>9</sup>(#11) D<sup>9</sup><sub>sus</sub> D<sup>9</sup> G<sup>7</sup><sub>sus</sub> G<sup>7</sup>(b5)(omit3) G<sup>9</sup><sub>sus</sub> G<sup>9</sup>(#5)

mind is the place — that all is will — ing,

C<sup>9</sup><sub>sus</sub> C<sup>9</sup> D<sup>b9</sup>(#11) C<sup>9</sup> C<sup>9</sup>(#5) F<sup>Maj</sup>7 B<sup>b9</sup>

You have the heart — that is all beau — ty,

C<sup>6</sup>/G E<sup>b9</sup>7/G D<sup>m</sup>7/G F<sup>#m</sup>7(b5) F<sup>m</sup>(Maj<sup>7</sup>)

You are the love — that's ev — 'ry an — swer,

Just lis — ten: mmm, — There is but this one mu — sic,

E<sup>m</sup>7 E<sup>b9</sup> D<sup>m</sup>7 G<sup>9</sup> C<sup>6</sup>/9 (D<sup>m</sup>7 G<sup>7</sup>)

Ev — an, you will need no oth — er star.

Chords falling on beat 4 fall on beat 1 for solos. Bar 1 of letters **[A]** and **[B]** are simplified for solos: the 2nd and 3rd changes are omitted. Solos swing.

# Loose Bloose

**BILL EVANS**

**Medium swing ♩ = ca 120**

T.S. (tacet 1st time)  
Piano

T.S. (tacet 1st time)  
Piano

The first system of the musical score for 'The Sound of Silence'. It features three staves: Treble Clef (Vocal), Bass Clef (Guitar), and Bass Clef (Bass). The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal line begins with a treble clef, followed by two flats, and a common time signature. It starts with a whole rest, then a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The guitar line starts with a bass clef, followed by two flats, and a common time signature. It begins with a whole rest, then a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. The bass line starts with a bass clef, followed by two flats, and a common time signature. It begins with a whole rest, then a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. The system ends with a double bar line.

Guitar

Bass

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a simple harmonic accompaniment with chords and single notes. The voice part is in the upper register, featuring a melody with eighth and sixteenth notes, and triplets. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains a triplet of eighth notes, a quarter note, and a half note. The second measure contains a quarter note, an eighth note, and a half note. The third measure contains a quarter note, an eighth note, and a half note. The piano part consists of chords and single notes that provide a simple harmonic accompaniment to the melody.

A musical score for the song 'The Rose Tree'. The score is written for two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef. The music is in 4/4 time. The melody in the top staff consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff provides a simple harmonic accompaniment using quarter and eighth notes. The score is divided into three measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the final measure of the melody, which ends with a repeat sign and the word 'Fine', and the final measure of the bass line. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). It features eighth and sixteenth notes, rests, and triplets. The bass line is written on a single staff with a bass clef and a key signature of one flat, featuring half notes and rests. The tempo is marked 'Allegretto' and the time signature is '3/4'.

Solos

**E<sup>b7</sup>**      **G<sup>b7</sup>**      **C<sup>b7</sup>**      **B<sup>b+7</sup>**      **E<sup>b\_m7</sup>**      **A<sup>b7</sup>**      **D<sup>b\_m7</sup>**      **G<sup>b7</sup>**



**C<sup>b\_Maj7</sup>**      **E<sup>b7(b9)</sup>**      **A<sup>b\_m7</sup>**      **D<sup>b7</sup>**      **G<sup>b\_Maj7</sup>**      **B<sup>b+7</sup>**      **E<sup>b\_m7</sup>**      **A<sup>b7</sup>**



**D<sup>b\_m7</sup>**      **G<sup>b7</sup>**      **F<sup>7</sup>**      **B<sup>b+7</sup>**      **E<sup>b\_m</sup>**      **G<sup>b7</sup>**      **F<sup>7</sup>**      **B<sup>b+7</sup>**



*After Solos D.C. al Fine (w/repeat)  
on repeat, Piano Solos over Bass part*

# Maxine

BILL EVANS

## Medium up Jazz Waltz

**A**

C Maj<sup>7</sup> F<sup>#9</sup> B<sub>m</sub><sup>7(b5)</sup> E<sup>+7(b9)</sup> A<sub>m</sub><sup>9</sup> D<sup>9</sup> G<sub>m</sub><sup>9</sup> C<sup>7</sup>

F Maj<sup>7</sup> B<sup>9</sup> E<sub>m</sub><sup>7(b5)</sup> A<sup>+7(b9)</sup> D<sub>m</sub><sup>9</sup> G<sup>13</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup>

B<sup>b</sup> Maj<sup>7</sup> B<sup>b6</sup> E<sup>7</sup> A Maj<sup>7</sup> A<sup>6</sup>

B<sup>b</sup> m<sup>7</sup> E<sup>b7</sup> A<sup>b</sup> Maj<sup>7</sup> D<sup>7</sup> G Maj<sup>7</sup> G<sup>6</sup>

A<sup>b</sup> m<sup>9</sup> D<sup>b7</sup> G<sup>b</sup> Maj<sup>7</sup> G<sup>b6</sup>

G<sub>m</sub><sup>7</sup> C<sup>7</sup> F Maj<sup>7</sup> B<sup>7</sup> E Maj<sup>7</sup>

**B**

B<sup>b</sup><sub>7</sub><sup>7(b9)</sup> E<sup>b</sup> m<sup>7</sup> A<sup>b</sup><sub>7</sub><sup>+</sup> D<sup>b</sup> m<sup>9</sup>

F<sup>#</sup><sub>7</sub><sup>+</sup> B<sup>9</sup> F<sup>13(+11)</sup> E<sup>+7</sup>

**F<sup>♯9(+11)</sup>** **G<sup>9</sup>** **A<sup>b+7</sup>** **D<sup>b</sup>m<sup>7</sup>**

**A<sup>+7</sup>** **D<sup>9</sup>** **A<sup>b13(+11)</sup>** **G<sup>13</sup><sub>sus</sub>** **G<sup>+7(♯9)</sup>**

**C** **C<sup>Maj7</sup>** **F<sup>♯9</sup>** **B<sup>m7(b5)</sup>** **E<sup>7(b9)</sup>** **A<sup>m9</sup>** **D<sup>9</sup>** **G<sup>m9</sup>** **C<sup>9</sup>**

**F<sup>Maj7</sup>** **B<sup>9</sup>** **E<sup>m7(b5)</sup>** **A<sup>+7(b9)</sup>** **D<sup>m9</sup>** **G<sup>13</sup>** **C<sup>m7</sup>** **F<sup>7</sup>**

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>m7(b5)</sup>** **A<sup>7(b9)</sup>** **D<sup>m7</sup>** **G<sup>7</sup>**

**D<sup>9</sup><sub>sus</sub>** **D<sup>7(b9)</sup>** **G<sup>m7</sup>** **B<sup>m7(b5)</sup>** **B<sup>♭</sup>** **A<sup>7</sup>** **D<sup>7</sup>**

**G<sup>m9</sup>** **A<sup>m7</sup>** **B<sup>b</sup>Maj<sup>7</sup>** **B<sup>m7(b5)</sup>** **C<sup>9</sup><sub>sus</sub>** **F<sup>6</sup>**

$\oplus$  **F<sup>Maj7</sup>** **B<sup>9</sup>** **E<sup>m7(b5)</sup>** **A<sup>7(b9)</sup>** **D<sup>m7</sup>** **G<sup>13(+11)</sup>** **C<sup>m7</sup>** **F<sup>7</sup>** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b7</sup>**

**A<sup>b</sup>m<sup>7</sup>** **D<sup>b7</sup>** **F<sup>♯</sup>m<sup>7</sup>** **B<sup>7</sup>** **E<sup>m9</sup>** **A<sup>7</sup>** **A<sup>Maj9</sup>**

# My Bells

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium - Ballad

**[A]**  $F^{\#7}_{\text{sus}}$   $B\text{Maj}^7$   $F^{\#7}_{\text{sus}}$   
 *$F^{\#}$  Pedal to [B]*

On Sun - days when I was small, I'd a - wake and  
 But then the years hur - ried by and my bells fell

$B\text{Maj}^7$   $F^{\#7}_{\text{sus}}$   $B\text{Maj}^7$   $F^{\#7}_{\text{sus}}$   $F^{\#9}$

lie there In the mu - sic of the bells that filled the morn - ing.  
 si - lent, And I asked how the skies could lose their bright - ness.

**[B]**  $E\text{Maj}^7$   $C^{\#m7}$   $F^{\#7}$   $D^{\#m7}$   $G^{\#m7}$   $C^{\#m9}$   $F^{\#9}$

I'd hear my bells ring - ing out, sing - ing out, fling - ing  
 Some - how I had lost my way, search - ing here, search - ing

$B^9$   $E^9$   $A\text{Maj}^7$   $D^{\#9}_{\text{sus}}$   $D^{\#7}(\#5)$   $G^{\#9}_{\text{sus}}$   $G^{\#7}(\flat9)$   $C^{\#m7}$   $D^{\#m7}$

out to the air, care care - free. A prom - ise of the  
 there ev - 'ry - where, care - worn. Un - til the day you

$E\text{Maj}^7$   $F^{\#7}_{\text{sus}}$  **1.**  $B\text{Maj}^7$  **2.**  $F^{\#11}$

sil - ver days be - fore me. found me.

$E\text{Maj}^7$   $D^{\#m7}$   $C^{\#m7}$   $D^{\#m7}$   $E\text{Maj}^7$   $F^{\#7}_{\text{sus}}$   $E\text{Maj}^7$

Sud - den - ly all my bells are once more sing - - - ing.

$D^{\#m7}$   $C^{\#m7}$   $E\text{Maj}^7$   $F^{\#7}_{\text{sus}}$   $E\text{Maj}^7$   $B\text{Maj}^7$  ( $F^{\#7}_{\text{sus}}$   $B\text{Maj}^7$ )

Lis - ten now, and I'm sure you'll hear them ring for you.

Note: 1st ending of Lyric Version omits last 2 bars of instrumental [B].

# My Bells

BILL EVANS

Medium Ballad

**[A]**  $F^{\#7}_{\text{sus}}$   $B \text{ Maj}^9$   $F^{\#7}_{\text{sus}}$

$F^{\#}$  Pedal to **[B]**

$B \text{ Maj}^9$   $F^{\#7}_{\text{sus}}$   $B \text{ Maj}^7$   $F^{\#7}_{\text{sus}}$   $F^{\#7}$

**[B]**  $E \text{ Maj}^7$   $C^{\#m7}$   $F^{\#7}$   $D^{\#m7}$   $G^{\#m7}$   $C^{\#m7}$   $F^{\#13} (\flat^{13}_{\#9})$

$B^{13} (\flat^{13}_{\#9})$   $E^{13} (\flat^{13}_{\#9})$   $A \text{ Maj}^7$   $D^{\#9}_{\text{sus}}$   $D^{\#}_+7(\#9)$   $G^{\#9}_{\text{sus}}$   $G^{\#7}(\flat^9)$

$C^{\#m7}$   $D^{\#m7}$   $E \text{ Maj}^7$   $F^{\#7}(\text{sus})$   $F^{13}(+11)$

$E \text{ Maj}^7$   $D^{\#m7}$   $C^{\#m7}$   $E \text{ Maj}^7$   $\oplus$

After solos D.C. al Coda

$\oplus$   $F^{\#13}_{\text{sus}}$   $E \text{ Maj}^9$   $B \text{ Maj}^9$

Changes for soloing on **[A]**:

$F^{\#7}_{\text{sus}}$   $B \text{ Maj}^7$   $F^{\#7}_{\text{sus}}$   $B \text{ Maj}^7$   $F^{\#7}_{\text{sus}}$   $B \text{ Maj}^7$   $F^{\#7}_{\text{sus}}$   $F^{\#7}$

$F^{\#}$  Pedal



# N.Y.C.'s No Lark

BILL EVANS

Slowly

Repeat as long as desired;  
then, to Dm7

A $\text{m}^7(\flat 6)$

Repeat to about 1/2 the length of A $\text{m}^7(\flat 6)$ ;  
then, to Cmaj7

D $\text{m}^7$

*last  
time*

About 1/2 length of Dm7;  
then, to Fmaj7( $\sharp 4$ )

C $\text{Maj}^7$

Same length as Cmaj7;  
then to B $\text{m}^7(\flat 5)$

F $\text{Maj}^7(\sharp 4)$

Twice length of Fmaj7( $\sharp 4$ );  
then, to A $\text{m}^7(\flat 6)$

B $\text{m}^7(\flat 5 \flat 2)$

Repeat A $\text{m}^7(\flat 6)$  with diminuendo  
and ritard. until a  $\text{cresc.}$  (Fine)  
on the first best sound.

A $\text{m}^7(\flat 6)$

Recorded Jan. 21, 1963 for Verve. This is part of an LP in which I play 3 pianos dubbing 2 tracks to a first which in this case was an improvised ostinato figure similar to that I have notated. The 2nd track was primarily a melodic improvisation over the ostinato and the third track a "commentary" on the first two.

*Bill Evans*

# One For Helen

BILL EVANS

Fast Swing

**A**

(A<sup>b13</sup>)  
D<sub>m</sub><sup>9(b5)</sup> G<sup>+7</sup> C<sub>m</sub><sup>9</sup>

F<sub>m</sub><sup>9</sup> B<sup>b9</sup> A<sub>m</sub><sup>7(b5)</sup> D<sup>+7(b9)</sup>

(G<sup>13+11</sup>)  
G<sub>m</sub><sup>7(b5)</sup> C<sup>7(#9)</sup> F<sub>m</sub><sup>9</sup> F<sub>m</sub><sup>9/E<sup>b</sup></sup>

D<sup>9</sup> D<sup>7(b9)</sup> G<sup>13</sup> (G<sup>+7</sup>) C<sup>9</sup> F<sup>13</sup>

**B**

B<sup>b+7(b9)</sup> E<sup>b9(+11)</sup> A<sup>b+7</sup> D<sup>b+7(b9)</sup>

G<sup>b13</sup> B<sup>+7</sup> E<sup>13</sup> A<sup>13</sup>

**C**

(A<sup>b13</sup>)  
D<sub>m</sub><sup>9(b5)</sup> G<sup>+7</sup> G<sub>m</sub><sup>7(b5)</sup> C<sup>+7(b9)</sup> F<sub>m</sub><sup>9</sup>

B<sup>13</sup> B<sup>b13</sup> A<sup>13</sup> A<sup>b13</sup> G<sup>+7</sup> C<sub>m</sub><sup>6/9</sup>

# Only Child

Lyric by  
ROGER SCHORE

Music by  
BILL EVANS

Medium Ballad

**A**

*F*<sup>9</sup><sub>sus</sub> *F*<sup>7</sup>(<sup>b</sup>9) *B*<sup>b</sup>Maj<sup>7</sup> *B*<sup>b</sup>o(Maj<sup>7</sup>) *F*<sup>9</sup><sub>sus</sub> *F*<sup>7</sup>(<sup>#</sup>11)(<sup>b</sup>9) *B*<sup>b</sup>Maj<sup>7</sup> *B*<sup>b</sup>o(Maj<sup>7</sup>)

*F* pedal...

My one and on - ly child Dear as a child can be,

*E*<sup>b</sup>Maj<sup>7</sup> *A*<sup>b</sup>13 *D*m<sup>7</sup> *G*m<sup>7</sup> *F*m<sup>6</sup> *E*m<sup>9</sup> *A*<sup>7</sup>(-5) (<sup>b</sup>5)

You'll nev - er know how much you mean to me.

*E*<sup>b</sup>m<sup>9</sup> *A*<sup>b</sup>13 *D*<sup>b</sup>Maj<sup>7</sup> *B*<sup>b</sup>m<sup>7</sup> *G*m<sup>7</sup> *C*<sup>9</sup> *F*Maj<sup>7</sup> *F*<sup>6</sup>

One day you're climb - ing trees and chas - ing dra - gon - flies,

*E*m<sup>9</sup> *A*<sup>13</sup> *D*Maj<sup>7</sup> *D*Maj<sup>9</sup> *A*<sup>b</sup>m<sup>7</sup> *D*<sup>b</sup>9 *G*<sup>b</sup>Maj<sup>7</sup> *G*<sup>b</sup>6

Next day, well look who's grown right be - fore my eyes.

**B**

*F*<sup>+</sup>7(<sup>b</sup>13)(<sup>#</sup>9) *B*<sup>b</sup>m<sup>9</sup> /*A*<sup>b</sup> *G*m<sup>7</sup> *C*<sup>13</sup> *F*m<sup>9</sup> *B*<sup>b</sup>m<sup>9</sup>

Time moves on — and in the blink of an eye — You're here and

*E*<sup>b</sup>m<sup>9</sup> *A*<sup>b</sup>9 *D*<sup>b</sup>6/9 *G*<sup>b</sup>Maj<sup>7</sup> *C*m<sup>9</sup> *F*7(<sup>#</sup>5) *B*<sup>b</sup>m<sup>7</sup> *E*<sup>b</sup>7

gone, the years go ra - cing by. One day you'll

*A*<sup>b</sup>Maj<sup>7</sup> /*G* *F*m<sup>9</sup> /*E*<sup>b</sup> *D*m<sup>7</sup>(<sup>b</sup>5) *G*7(<sup>#</sup>5) *C*Maj<sup>7</sup> /*B* *A*m<sup>9</sup> *A*<sup>b</sup>13(<sup>#</sup>11) *G*m<sup>6</sup>/9

fall in love like no - one's ev - er known — Some

*G*<sup>b</sup>13 *C*<sup>b</sup>Maj<sup>9</sup>/G<sup>b</sup> *F*7<sub>sus</sub>(<sup>b</sup>9) *F*7(<sup>b</sup>9)(<sup>#</sup>5) *B*<sup>b</sup>Maj<sup>9</sup>

*F* pedal...

day — my on - ly child. You'll love — a child of your own. —

# Only Child

Medium Ballad

BILL EVANS

**A**  $F^9_{sus}$   $F^7(^{+11}_{b9})$   $B^bMaj^7/F$   $B^b\circ(Maj^7)/F$   $F^9_{sus}$   $F^7(^{+11}_{b9})$   $B^bMaj^7/F$   $B^b\circ(Maj^7)/F$

F bass pedal—

$E^bMaj^7$   $(E^bm^6)$   $E^b\circ$   $Dm^7$   $Gm^7$   $(Fm^6)$   $Em^9$   $A^{13}$   $(b^{13})$

$E^bm^9$   $A^{b9}$   $D^b\circ Maj^7(addA)$   $D^bMaj^7/A^b$   $Gm^7$   $C^9_4$  — 3  $F^bMaj^7$   $F^6$

$Em^9$   $A^9$   $D^b\circ Maj^7$   $D^bMaj^7/A$   $A^bm^7(b^5)$   $D^b9_{sus}$   $D^b7(b^9)$   $G^bMaj^7$   $G^b6$

**B**  $F^{+7}(\sharp 9)$   $B^bm$   $B^bm^7/A^b$   $Gm^7$  3  $C^{+7}$   $Fm^9$   $B^bm^9$

$E^bm^9$   $A^{b9}$   $D^{b6/9}$   $G^bMaj^7$   $Cm^9$   $F^{+7}$   $B^bm^7$   $E^{b7}$  3

$A^bMaj^7/G$   $Fm^9/E^b$   $Dm^7(b^5)$   $G^{+7}$   $C^bMaj^7/B$   $Am^9$   $A^{b13(+11)}$   $Gm^{6/9}$

$G^{b13}$   $C^bMaj^9/G^b$   $F^7_{sus}(b^9)$   $F^{+7}(b^9)$  3  $B^bMaj^7/F$  //  $B^b\circ Maj^7/F$

F Pedal—

$\oplus B^bMaj^9$   $A^9_{sus}$   $A^{b9}_{sus}$   $Gm^{7(+5)}$   $G^{b9}_{sus}$   $E^9_{sus}$   $E^{b9}_{sus}$

# The Opener

BILL EVANS

## Medium Swing

**C<sup>Maj7</sup>** **C<sup>7</sup>** **B<sup>m9(b5)</sup>** **E<sup>+7(b9)</sup>** **A<sup>m7</sup>** **A<sup>b</sup>o(addC<sup>#</sup>)** **G<sup>m7</sup>** **C<sup>7</sup>**

**F<sup>Maj7</sup>** **B<sup>m7(b5)</sup>** **E<sup>7(b9)</sup>** **A<sup>m7</sup>** **D<sup>7(+11)</sup>** **G<sup>m9</sup>** **C<sup>+7</sup>**

**F<sup>Maj7</sup>** **B<sup>b9</sup>** **C<sup>6</sup>** **E<sup>+7</sup>** **A<sup>m7</sup>** **E<sup>+7</sup>** *2nd time: D<sup>9(+11)</sup>*

**1. A<sup>m7</sup>** **D<sup>9(+11)</sup>** **D<sup>m7</sup>** **G<sup>7</sup>** **A<sup>b</sup>m<sup>7(b5)</sup>** **D<sup>b9</sup>**

**2. E<sup>m7</sup>** **E<sup>b</sup>o** **D<sup>m7</sup>** **G<sup>9</sup>** **C<sup>Maj7</sup>** **D<sup>m7</sup>** **G<sup>+7(#9)</sup>**

**G pedal** - - - - -

**E<sup>m7</sup>** **A<sup>13(+11)</sup>** **D<sup>m7</sup>** **G<sup>9</sup>** **E<sup>m7</sup>** **E<sup>b</sup>o** **D<sup>m7</sup>** **G<sup>9</sup>** **C<sup>o</sup>(Maj<sup>7</sup>)** **C<sup>Maj7</sup>**

**G pedal** - - - - -

# Orbit

## (Unless It's You)

BILL EVANS

Medium Swing (in 2)

Chords in parentheses are used for solos.

*Last time, D.C. al Coda (on repeat)*

*rit. al Fine*

**Fine**

Chords in parentheses are used for solos.

# Peace Piece

BILL EVANS

Slowly ♩ = ca 46

Chord progression: C Maj<sup>7</sup> G<sup>9</sup><sub>sus</sub> C Maj<sup>7</sup> G<sup>9</sup><sub>sus</sub>

*Solo ad lib*

*simile*

*etc.*

Ending G<sup>13</sup><sub>sus</sub> C

# Peri's Scope

BILL EVANS

Medium up Swing

Chord symbols above the staff:

Staff 1:  $Dm^7$   $G^7$   $Em^7$  ( $A^{+7}$ )  $Dm^7$   $G^7$   $CMaj^9$  ( $A^{+7}$ )

Staff 2:  $Dm^7$   $G^7$   $CMaj^7$   $E^7$

Staff 3:  $FMaj^7$   $G^7$   $Em^7$  ( $A^{+7}$ )  $Dm^7$   $G^7$   $C^9_{sus}$   $C^9$

Staff 4:  $F^{6/9}$   $B^7_{alt.}$   $B^b+7$   $A^{+7}$

Staff 5:  $Dm^7$   $G^7$   $Em^7$  ( $A^{+7}$ )  $Dm^7$   $D^{\#o}$  ( $Em^{7b5}$ )  $Em^7$   $A^{+7}$

Staff 6: ( $Dm^7$   $Dm^9$ )  $Em^7$   $FMaj^7$   $G^{13}_{sus}$   $CMaj^9$  ( $G^{13}_{sus}$ )  $CMaj^9$   $A^{+7(b9)}$

Fine

Optional chords for solos in parentheses  
Optional G bass pedal on the first 6 bars



# Prologue

BILL EVANS

Andante

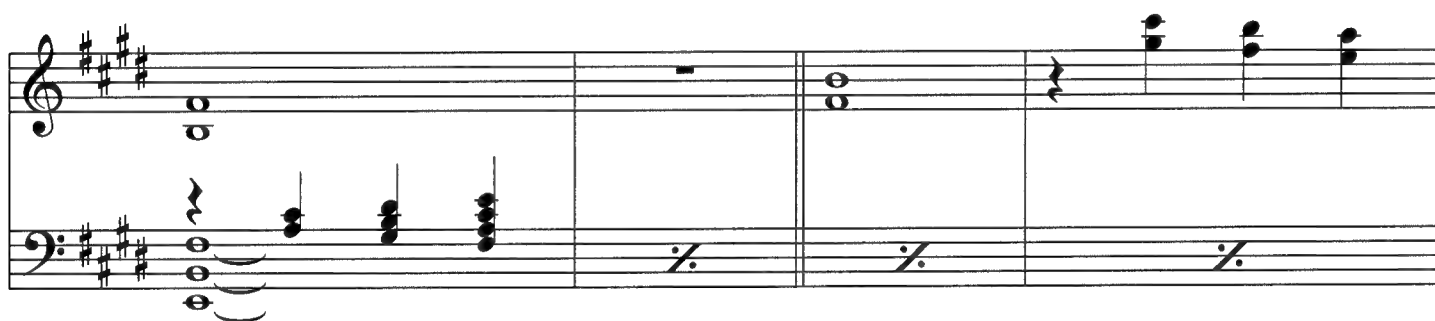
The first system of musical notation for 'Prologue' by Bill Evans. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The bass staff begins with a whole rest, followed by a half note G#2, a quarter note A2, and a half note B2. The word 'simile' is written below the bass staff.

The second system of musical notation for 'Prologue' by Bill Evans. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. The bass staff begins with a quarter rest, followed by a half note G#2, a quarter note A2, and a half note B2.

The third system of musical notation for 'Prologue' by Bill Evans. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. The bass staff begins with a quarter rest, followed by a half note G#2, a quarter note A2, and a half note B2.

The fourth system of musical notation for 'Prologue' by Bill Evans. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. The bass staff begins with a quarter rest, followed by a half note G#2, a quarter note A2, and a half note B2.

The fifth system of musical notation for 'Prologue' by Bill Evans. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. The bass staff begins with a quarter rest, followed by a half note G#2, a quarter note A2, and a half note B2.



# Quiet Now

DENNY ZEITLIN  
as played by BILL EVANS

8vb-----

cresc.

Vocal version with lyric by Suzi Stern available from the publisher.

This page of musical notation, page 57, is written for guitar and consists of five systems, each with two staves. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** The upper staff begins with a chord of F#4, G#4, and A4. The lower staff features a melodic line with a 7th fret barre and an 8th fret capo indicated by a dashed line and the text "8vb".
- System 2:** The upper staff contains a triplet of eighth notes. The lower staff has a triplet of eighth notes and a 3rd fret barre.
- System 3:** The upper staff shows a triplet of eighth notes. The lower staff features a triplet of eighth notes and a 3rd fret barre.
- System 4:** The upper staff contains a triplet of eighth notes. The lower staff has a triplet of eighth notes and a 3rd fret barre.
- System 5:** The upper staff shows a triplet of eighth notes. The lower staff features a triplet of eighth notes and a 6th fret barre.

First system of musical notation, featuring two staves. The upper staff contains a melodic line with a slur over the first two measures, a repeat sign in the third measure, and a sixteenth-note triplet in the fourth measure. The lower staff provides harmonic support with chords and single notes.

Second system of musical notation, featuring two staves. The upper staff has a melodic line with a slur and a triplet. The lower staff includes a melodic line with a slur and a triplet, and a section labeled "7" with a slur and a triplet. A dashed line labeled "8va" indicates an octave transposition.

Third system of musical notation, featuring two staves. The upper staff has a melodic line with a slur and a triplet. The lower staff includes a melodic line with a slur and a triplet. The system is divided into two parts, labeled "1." and "2.", with repeat signs.

Fourth system of musical notation, featuring two staves. The upper staff has a melodic line with a slur and a triplet. The lower staff includes a melodic line with a slur and a triplet. A dashed line labeled "8va" indicates an octave transposition.

Fifth system of musical notation, featuring two staves. The upper staff has a melodic line with a slur and a triplet. The lower staff includes a melodic line with a slur and a triplet. The system is labeled "quasi-cadenza" and ends with a double bar line.



# Re: Person I Knew

**BILL EVANS**

**Medium Swing ♩ = 152 - 168**

C<sup>6/9</sup>      C<sup>+(add9)</sup>      Gm<sup>9</sup>(Maj<sup>7</sup>)      Gm<sup>9</sup>

C Pedal throughout

**F<sub>m</sub>(Maj<sup>7</sup>)**      **G<sub>m</sub><sup>9</sup>**      **F<sub>m</sub><sup>7</sup>**      **D<sup>b</sup><sub>6</sub>**  
*Last time rall.* -----  
 (Bass in 2)

Freely  
F<sub>m</sub><sup>7</sup> D<sup>b</sup><sub>6</sub>  
8<sup>va</sup>

8<sup>va</sup>

Melody is freely interpreted.

# Remembering The Rain

BILL EVANS

## Ballad

**[A]** A Maj<sup>7</sup> (A<sup>9</sup> sus) E m<sup>9</sup> A Maj<sup>7</sup> A<sup>9</sup> sus E<sup>b9(+11)</sup>

D Maj<sup>7</sup> D<sup>#</sup>m<sup>7</sup>(b5) G<sup>#</sup>+7 C<sup>#</sup>m<sup>9</sup> F<sup>#</sup>+7(#9) B m<sup>9</sup> C<sup>#</sup>+7

**[B]** F<sup>#</sup>m<sup>7</sup> E m<sup>9</sup> D Maj<sup>7</sup> C Maj<sup>7</sup>

B m<sup>9</sup> /A G<sup>#</sup>7sus(b9) G<sup>#</sup>+7 C<sup>#</sup>m<sup>7</sup> A<sup>13</sup>(b9)

D Maj<sup>7</sup> G<sup>9</sup>sus G<sup>9</sup> A Maj<sup>7</sup> G<sup>9</sup> F<sup>#</sup>m<sup>7</sup> A<sup>#</sup>° (B m<sup>7</sup> / ) A<sup>#</sup>m<sup>7</sup>/B B m<sup>7</sup> E<sup>9</sup>sus (E<sup>7</sup>) G<sup>#</sup>/E

**[C]** Interlude A Maj<sup>7</sup> A<sup>13</sup> sus A Maj<sup>7</sup> A<sup>13</sup> sus

(Optional E Pedal) -

A Maj<sup>7</sup> A<sup>13</sup> sus A Maj<sup>7</sup> A<sup>13</sup> sus

⊕ A Maj<sup>7</sup>

Solos on A B  
After solos D.C. al Coda

Melodic line on letter B is very freely interpreted,  
Solo on [C] as Intro.



# Show-Type Tune

(Tune For a Lyric)

BILL EVANS

Medium fast swing  
(Verse)

**A** Freely  $Gm^7$   $C^7$   $Am^7$   $Dm^7$   $Bm^7$   $E^7$   $C\sharp m^7$   $F\sharp m^7$

$Dm^7$   $G^7$   $Em^7$   $Am^7$   $Fm^7$   $Bb^7$   $Gm^7$   $Cm^7$

$Am^7$   $D^7$   $Bm^7$   $Em^7$   $Cm^7$   $F^7$   $Dm^7$   $Gm^7$

$Ebm^7$   $Ab^7$   $Fm^7$   $Bbm^7$   $F\sharp m^7$   $B^7$   $Gm^7$   $C^7$

**A** tempo  $\text{♩} = \text{ca } 108 \text{ (in 2)}$

**B** (Chorus)  $F\text{Maj}^7$   $A+^7$   $Dm^7$   $Gm^7$   $G\sharp$

$Am^7$   $A+^7(\sharp 9)$   $Dm^9$   $Em^7(b5)$   $A+^7(\sharp 9)$

$Dm^7$   $Gm^7$   $C^7$   $Am^7$   $Dm^7$

$Bm^7(b5)$   $E^7$   $C\sharp m^7$   $F\sharp m^7$   $Dm^7$   $G^7$   $Em^7$   $Am^7$

$Fm^7$   $Bb^7$   $Gm^7$   $Cm^7$   $Abm^7$   $Db^7$   $Gm^7$   $C^7$

C

**F<sup>Maj7</sup>**   **A<sup>+7</sup>**   **D<sup>m7</sup>**   **G<sup>m7</sup>**   **G<sup>#o</sup>**   **A<sup>m7</sup>**   **D<sup>m7</sup>**

**B<sup>b</sup>Maj<sup>7(+11)</sup>**   **B<sup>o</sup>**   **F/C**   **D<sup>m7</sup>**   **E<sup>b9(+11)</sup>**

**F<sup>6</sup>**   **F<sup>#o</sup>**   **G<sup>m7</sup>**   **G<sup>#o</sup>**   **A<sup>m</sup>**   **F<sup>7</sup>**   **B<sup>m7(b5)</sup>**   **B<sup>b</sup>m<sup>7</sup>**

C Pedal - - - - -

**A<sup>m7</sup>**   **D<sup>m7</sup>**   **G<sup>m7</sup>**   **G<sup>#o</sup>**   **A<sup>m7</sup>**   **D<sup>m7</sup>**   **B<sup>b</sup>Maj<sup>7(+11)</sup>**   **B<sup>o</sup>**

**F<sup>6/C</sup>**   **D<sup>m7</sup>**   **G<sup>m7</sup>**   **C<sup>9sus</sup>**   **F<sup>Maj7</sup>**   **(A<sup>b</sup>Maj<sup>7</sup>   D<sup>b</sup>Maj<sup>7</sup>   G<sup>b</sup>Maj<sup>7</sup>)**

Fine   *Solos on form B C*  
*After solos D.S. al Fine*

# A Simple Matter of Conviction

BILL EVANS

Medium up ♩ = ca 200

(solo:  $A^{+7b9}$ )

Chords and notation details:

- Staff 1:  $Dm^{6/9}$ ,  $C^7$  (solo:  $A^{+7b9}$ ),  $Dm^{6/9}$ ,  $D^{+7}(\sharp 9)$
- Staff 2:  $Gm^9$ ,  $Dm^{6/9}$ ,  $F^7(\sharp 9)$
- Staff 3:  $B^{b13}$ ,  $A^{+7}$ ,  $Dm^{6/9}$ ,  $A^{+7}$  (with a slur over the last two notes)
- Staff 4:  $Dm^{6/9}$ ,  $A^7$ ,  $Dm^{6/9}$ ,  $D^7(\sharp 9)$
- Staff 5:  $Gm^9$ ,  $Dm^{6/9}$ ,  $F^9$
- Staff 6:  $B^{b13}$ ,  $A^{+7}$ ,  $Dm^{6/9}$ ,  $(A^{+7})$

# Song For Helen

BILL EVANS

## Medium Ballad

**Chords and Melodic Lines:**  
 Line 1:  $A^{b9}_{sus}$ ,  $A^{b7}(^{+11}_{b9})$ ,  $D^{b6/9}$ ,  $F^{+7}$ ,  $B^{b9}_{m9}$ ,  $A^{+7}$ ,  $A^9_{sus}$   
 Line 2:  $A^{b13}_4$  — 3,  $A^{b+7}(^{b9})$ ,  $D^{b9}_{sus}$ ,  $D^{b7}(^{b9})$ ,  $G^{b9}_{sus}$ ,  $G^{b13}$ ,  $(G^6)$   
 Line 3:  $B^9_{sus}$ ,  $B^{+7}$ ,  $E^9_{sus}$ ,  $E^{7(b9)}$ ,  $A^{Maj7}$ ,  $A^{b9}_{sus}$ ,  $A^{b+7}(^{b9})$   
 Line 4:  $D^{b13}_{sus}$ ,  $D^{b+7}(^{b9})$ ,  $G^{b13}_{m13}$ ,  $B^{13}$  —  $(^{b13})$ ,  $E^{Maj7}$ ,  $A^{13}$   
 Line 5:  $A^{b9}_{sus}$ ,  $A^{b7}(^{+11}_{b9})$ ,  $D^{b9}_4$  — 3,  $(G^{Maj7})$ ,  $G^{bMaj7}$ ,  $F^{+7}(^{b9})$   
 Line 6:  $B^{b9}_{m9}$ ,  $A^{b6}_{m6}$ ,  $G^{m7}(^{b5})$ ,  $G^{b7}$ ,  $(B^9/G^b)$ ,  $F^{m9}$ ,  $B^{b13}_{sus}$ ,  $B^{b13}(^{b9})$   
 Line 7:  $E^{b9}(^{+11})$ ,  $A^{b13}_{sus}$ ,  $A^{b+7}$ ,  $D^{bMaj9}$ ,  $A^{b9}_{sus}$ ,  $(A^{+7})$ ,  $A^{b7}(^{+11}_{b9})$   
 Line 8: **Fine**

# Since We Met

Freely

BILL EVANS

**A**

$C^9_{\text{sus}}$   $B_m^{7(b5)}$   $C^{+7(b9)}$   $E/C$   $F^{(9)}$   $F^{(9)}$   $C_m^7$   $B_m^{7(b5)}$   $E^{+7(b9)}$

$A_m(\text{add9})$   $A_m/G^\#$   $A_m^7/G$   $F^\#_m^{7(b5)}$   $F_m^9$

$(C^{6/9}/E)$   $E^{7\#9}$   $A_m(\text{Maj}^7)$   $A_m^7$   $D_m^9$   $G^{13}$   $(F_m^7)$   $F_m^6$

$(C^{6/9}/E)$   $E^{7\#9}$   $A_m(\text{Maj}^7)$   $A_m^7$   $(E^\flat_m^9)$   $A^{b9(3)}$   $D_m^9$   $G^9$   $(A^{b9(+11)})$   $G^{13(b9)}$

**B**

$G_m^9$   $C^{+7(b9)}$   $F_m^9$   $B^{b+7(b9)}$

$E^\flat_m^9$   $A^{b+7(b9)}$   $D^{b\text{Maj}^7}$   $C^9_{\text{sus}}$   $B_m^{7(b5)}$   $C^{+7(b9)}$

**C**

$(F^\circ \text{Maj}^7)$   $E/C$   $F^{(9)}$   $F^{(9)}$   $C_m^7$   $B_m^{7(b5)}$   $E^{+7(b9)}$

$A_m(\text{add9})$   $A_m/G^\#$   $A_m^7/G$   $F^\#_m^{7(b5)}$   $F_m^9$

**Medium Swing** ♩ = 172

**C**Maj<sup>9</sup>/**G**      **G**<sup>9</sup><sub>sus</sub>      **G**<sup>13</sup>(**b**9)      **C**Maj<sup>9</sup>/**G**      **G**m<sup>7</sup>      **C**<sup>7</sup>

*Solos on ABC*  
*After solos D.S. al Coda*

**Jazz Waltz** ♩ = 148

**D**

(8va) **F<sub>m</sub><sup>9</sup>** **B<sup>b</sup><sub>m</sub><sup>9</sup>** **E<sup>b</sup><sub>m</sub><sup>9</sup>** **A<sup>b</sup><sub>13</sub>**

2nd time: Piano solos

3.

$C^9_{sus}$   $B_m7(\flat 5)$   $C+7(\flat 9)$   $F^\circ (Maj^7)$   $F Maj^7$

*rit.* Fill

*Letter D may be used as an Intro.  
Chords in parentheses are used for solos.*

# Story Line

BILL EVANS

## Medium Ballad

Ad lib.

**[A]**  $C^{(add9)}$   $C^{+(add9)}$   $Gm(Maj^7)$   $Gm^7$

C Pedal to bar 41

$Fm^7$   $Cm^9$

$Fm(Maj^7)$   $Cm^9(Maj^7)$   $Fm^7$   $Gm(Maj^7)$

$(D^b Maj^7)$   $Fm^7$   $Cm^9(Maj^7)$   $F^{\sharp}m^7(b5)$   $Fm^7$

$C^{(add9)}$   $G^b7$   $Fm^7$   $F^{\sharp}\circ$

$C^{(add9)}$   $Gm^7$   $Fm^7$   $D^b Maj^7$

**[B]**  $C^{(add9)}$   $C^{+(add9)}$   $Gm(Maj^7)$   $Gm^7$

$Fm^7$   $Cm^9$

Written melody is first of 3 improvised choruses, it is not repeated.  
Chords in parentheses are optional.

**Fm(Maj<sup>7</sup>)**      **Cm<sup>9</sup>(Maj<sup>7</sup>)**      **Fm<sup>7</sup>**      **Gm(Maj<sup>7</sup>)**

**Fm<sup>7</sup>**    **(D<sup>b</sup>Maj<sup>7</sup>)**      **Cm<sup>9</sup>(Maj<sup>7</sup>)**      **F<sup>#</sup>m<sup>7</sup>(<sup>b</sup>5)**      **Fm<sup>7</sup>**

**B<sup>o</sup>(addG)**      **E<sup>b</sup>6/9/B<sup>b</sup>**      **Am<sup>6</sup>**      **(Fm<sup>6</sup>/A<sup>b</sup>)**  
**Fm(Maj<sup>7</sup>)/A<sup>b</sup>**

**C Maj<sup>7</sup>/G**      **G<sup>b</sup>9(<sup>b</sup>5)**      **Fm<sup>7</sup>**      **F<sup>#</sup><sup>o</sup>**      **⊕**

**C Maj<sup>7</sup>/G**      **G<sup>b</sup>m<sup>9</sup>(<sup>b</sup>5)**      **Fm<sup>7</sup>**      **D<sup>b</sup>Maj<sup>7</sup>/G**

Solo on A B

**⊕ C Maj<sup>7</sup>/G**      **Am(Maj<sup>7</sup>)**      **Dm<sup>7</sup>(<sup>b</sup>5)**      **D<sup>b</sup>Maj<sup>7</sup>/G**



# Theme

(What You Gave)

BILL EVANS

**Staff 1:** F Maj<sup>7</sup> F<sup>7</sup> A<sup>7</sup><sub>sus</sub> A<sup>+</sup>7(<sup>b</sup>9) Dm<sup>7</sup> F<sup>#</sup>° Gm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7  
**Staff 2:** Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> B°  
**Staff 3:** F<sup>6</sup>/<sub>C</sub> C<sup>#</sup>° Dm<sup>7</sup> /C B<sup>b</sup>Maj<sup>7</sup> (Am<sup>7</sup>) Gm<sup>7</sup> G<sup>#</sup>°  
**Staff 4:** Am<sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) Dm<sup>7</sup> (Cm<sup>6</sup>) B<sup>b</sup>6 Am<sup>7</sup> Gm<sup>7</sup>(<sup>b</sup>5) C<sup>+</sup>7(<sup>b</sup>9)  
**Staff 5:** F A<sup>7</sup>(<sup>b</sup>9)<sub>4-3</sub> Dm<sup>7</sup> F<sup>#</sup>° Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7  
**Staff 6:** Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> B°  
**Staff 7:** F<sup>6</sup>/<sub>C</sub> C<sup>#</sup>° Dm<sup>7</sup> E<sup>b</sup>7(<sup>b</sup>5) Dm<sup>7</sup> Cm<sup>6</sup> Bm<sup>7</sup>(<sup>b</sup>5) B<sup>b</sup>m<sup>6</sup>  
**Staff 8:** Am<sup>7</sup> Dm(Maj<sup>7</sup>) Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9)<sub>(<sup>b</sup>5)</sub> Am<sup>7</sup> E<sup>b</sup>9 D<sup>7</sup> A<sup>b</sup>7(+11)  
**Staff 9:** Gm<sup>7</sup> Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> C<sup>+</sup>7(<sup>b</sup>9) F<sup>6</sup>

# There Came You

BILL EVANS

Medium Jazz Ballad

Chord symbols and melodic notation for "There Came You":

Measure 1: (C<sup>7</sup>) Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>+7</sup> FMaj<sup>7</sup> E<sup>7</sup>(#9) E<sup>b</sup>9 D<sup>9</sup>

Measure 2: G<sup>7</sup>(b9) Gm<sup>7</sup>(b5) C<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>Maj<sup>7</sup>

Measure 3: Gm<sup>7</sup>(b5) C<sup>+7</sup>(#9) Fm<sup>6</sup> B<sup>b</sup>m<sup>7</sup> Fm<sup>6</sup> Fm<sup>7</sup>/E<sup>b</sup>

Measure 4: Dm<sup>7</sup>(b5) D<sup>b</sup>7 G<sup>b</sup>Maj<sup>7</sup> Gm<sup>7</sup>(b5) G<sup>b</sup>7 B<sup>b</sup>Maj<sup>7</sup>

Measure 5: Cm<sup>7</sup>(b5) B<sup>7</sup> G<sup>#</sup>m<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>

Measure 6: Am<sup>7</sup> Dm<sup>9</sup> G<sup>7</sup>(#9) C<sup>13</sup> B<sup>9</sup>(+11) B<sup>b</sup>7 F<sup>7</sup> F<sup>#</sup>7(b5) G<sup>7</sup>(#9)

Measure 7: A<sup>b</sup>9 A<sup>+7</sup>(b9) B<sup>b</sup>9 B<sup>9</sup> C<sup>13</sup> D<sup>b</sup>9 C<sup>9</sup> B<sup>9</sup>(+11) B<sup>b</sup>9(+11) B<sup>o</sup>

Measure 8: FMaj<sup>7</sup>/C D<sup>b</sup>7(#9)/A<sup>b</sup> C<sup>7</sup>(#9)/G D<sup>b</sup>7(#9)/A<sup>b</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>9 C<sup>9</sup>

Measure 9: A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>9 C<sup>9</sup> FMaj<sup>7</sup> Fine (G<sup>b</sup>Maj<sup>7</sup>(+11))

Measure 10: Last time rall. C bass pedal

# These Things Called Changes

BILL EVANS

Medium up swing ♩ = ca 184

Chord progressions and notes for the main score:

- Staff 1:  $D_m^{7(b5)}$ ,  $G^{+7(\#9)}$ ,  $G_m^{7(b5)}$ ,  $C^{+7(\#9)}$ ,  $F_m^{6/9}$ ,  $A^{b13}$ ,  $D^{bMaj7}$ ,  $G^{bMaj7}$
- Staff 2:  $B^{bm7}$ ,  $E^{b7}$ ,  $D_m^{7(b5)}$ ,  $G^{7(b9)}$ ,  $C^{Maj7}$ ,  $F^{Maj7}$ ,  $B^{bMaj7}$ ,  $A^{Maj7}$
- Staff 3:  $D_m^{7(b5)}$ ,  $G^7$ ,  $G_m^{7(b5)}$ ,  $C^{+7(\#9)}$ ,  $F_m^{6/9}$ ,  $A^{b13}$ ,  $D^{bMaj7}$ ,  $G^{bMaj7}$
- Staff 4:  $B^{bm7}$ ,  $E^{b7}$ ,  $D_m^{7(b5)}$ ,  $G^7$ ,  $C^{Maj7}$ ,  $F^{Maj7}$ ,  $E_m^{7(b5)}$ ,  $E^{bm7}$ ,  $D_m^{7(b5)}$ ,  $C^{bm7}$
- Staff 5:  $C_m^9$ ,  $B^{bm9}$ ,  $A_m^{7(b5)}$ ,  $D^{7(b9)}$ ,  $G_m^6$ ,  $B^{b+7}$ ,  $E^{b6/9}$ ,  $G^{b7(b5)}$
- Staff 6:  $F_m^{7(b5)}$ ,  $E^{9(+11)}$ ,  $E^{bm7}$ ,  $D^{9(+11)}$ ,  $D^{bm7(b5)}$ ,  $E^{b+7}$ ,  $E_m^{7(b5)}$ ,  $A^{7(b9)}$
- Staff 7:  $D_m^{7(b5)}$ ,  $G^7$ ,  $G_m^{7(b5)}$ ,  $C^7$ ,  $F_m^{6/9}$ ,  $A^{b13}$ ,  $D^{bMaj7}$ ,  $G^{bMaj7}$
- Staff 8:  $B^{bm7}$ ,  $E^{b9}$ ,  $D_m^{7(b5)}$ ,  $G^{+7(b9)}$ ,  $C^{Maj7}$ ,  $F^{Maj7}$ ,  $B^{bMaj7}$ ,  $A^{7(b9)}$

After solos D.C. al Coda  
(Melody is interpreted very freely.)

Chord progressions and notes for the solo section:

- Staff 9:  $B^{bm7}$ ,  $E^{b9}$ ,  $D_m^{7(b5)}$ ,  $G^{+7(\#9)}$ ,  $C^{Maj7}$ ,  $F^{Maj7}$ ,  $B^{bMaj7}$ ,  $A^{Maj7}$ ,  $D^{Maj7(+11)}$ ,  $G^{Maj7}$
- Staff 10:  $C^{Maj7(+11)}$ ,  $B^{Maj7}$ ,  $E^{Maj7}$ ,  $A^{Maj7}$ ,  $D^{Maj7(+11)}$ ,  $D^{bMaj7}$ ,  $C^{Maj9(+11)}$ ,  $F^{bm9}$

# 34 Skidoo

BILL EVANS

Medium up

**[A]** *Solo*  $(F^{7\#9})$   $F^6/E$   $(E^{7\#9})$   $E^{7(b9)}$   $A_m(add9)/E$   $(C^{13})$  *Play 3 times*  $\text{X}$

*E Pedal to [B]*

**[B]**  $D_m^9$   $C_m^9$   $B_m^9(b5)$   $E^{7\#9}$   $(b9)$   $A_m(Maj^7)$   $A_m^6$

$B^b_m^9$   $A^b_m^9$   $G_m^9(b5)$   $C^+7(\#9)$   $C^7(b9)$   $F_m(Maj^7)$   $F_m^6$

$F^{\#}_m^9$   $/E$   $D^{\#}_m^7(b5)$   $G^{\#}+7$   $C^{\#}_m^7$

**[C]** *Solo*  $(C^{7\#9})$   $C^{Maj^7}$   $(B^{7\#9})$   $B^7(b9)$   $E_m(add9)$   $(G^{13})$  *Play 3 times*  $\text{X}$

*B Pedal to [D]*

**[D]**  $A_m^9$   $/G$   $F^{\#}_m^9(b5)$   $B^+7(\#9)$   $B^7(b9)$   $E_m(Maj^7)$   $E_m^6$

$C_m^9$   $B^b_m^9$   $A_m^9(b5)$   $D^+7(\#9)$   $D^7(b9)$   $G_m(Maj^7)$   $G_m^6$

$E^b_m^9$   $D^b_m^9$   $C_m^9(b5)$   $F^+7(b9)$   $B^b_m(Maj^7)$   $B^b_m^6$

$\oplus$  *Solo*  $A^b_m^9$  *Play 7 times*  $A^b_m^9$  *Solos on ABCD*

*A<sup>b</sup> Pedal*

\*Optional chords for solos in parentheses

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# Tiffany

BILL EVANS

## Medium Jazz Waltz

**A** *1st time: rubato*

**G**Maj<sup>7</sup> **B**<sup>b</sup>° **A**m<sup>7</sup> **(D**<sup>7</sup>**)** **E**<sup>b</sup>9+5 **D**<sup>9</sup>

optional D pedal - - - - -

**G**Maj<sup>7</sup> **B**+7(♯9) **E**m<sup>9</sup> **F**♯7(♯9)

**B**m<sup>7</sup> /**A** **(C**♯<sup>7</sup>**)** **G**♯m<sup>7</sup> **C**♯7 **F**♯m<sup>7</sup> **G**♯+7

**C**♯m<sup>9</sup> /**B** **(E**<sup>b</sup>7<sup>b</sup>**)** **B**m<sup>7</sup>7<sup>b</sup>5 **E**7(b9) **A**<sup>b</sup>m<sup>7</sup> **D**<sup>b</sup>9 **(A**m<sup>7</sup>**)** **B**7/**F**♯ **C**7/**G** **(D**<sup>7</sup>**)** **C**♯7/**G**♯ **D**7/**A** **E**<sup>b</sup>7/**B**<sup>b</sup>

**B**

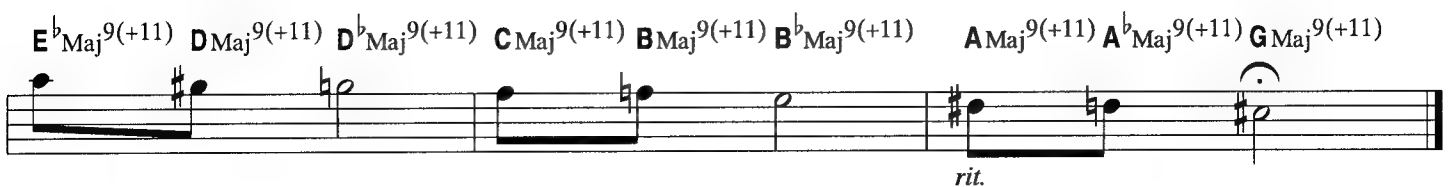
**G**Maj<sup>7</sup>/B **B**<sup>b</sup>° **A**m<sup>7</sup> **(D**<sup>7</sup>**)** **E**<sup>b</sup>9+5 **D**<sup>9</sup>

**G**Maj<sup>7</sup> **B**+7(♯9) **E**m<sup>9</sup> **G**<sup>13</sup> **G**+7

**C**Maj<sup>7</sup> **F**<sup>13</sup> **B**m<sup>7</sup> **E**<sup>7</sup>



Solos on A B 2nd ending only  
Chords in parentheses are used for solos.  
After solos D.C. al Coda



# Time Remembered

Lyric by  
PAUL LEWIS

Music by  
BILL EVANS

Medium Ballad

**Bm<sup>9</sup>** **CMaj<sup>7</sup>(#11)** **FMaj<sup>7</sup>** **Em<sup>9</sup>**

Time \_\_\_\_\_ re - mem - bered Re - mem - ber spring as you  
 Time \_\_\_\_\_ in - side you. You're look - ing down at your  
 Time \_\_\_\_\_ re - mem - bered Re - mem - ber spring as you

**Am<sup>9</sup>** **Dm<sup>7</sup>** **Gm<sup>7</sup>** **E<sup>b</sup>Maj<sup>7</sup>** **A<sup>b</sup>Maj<sup>7</sup>**

walk past a fro - zen lake in win ter. \_\_\_\_\_  
 hands and the room fills up with an - - gels. \_\_\_\_\_  
 sleep through the i - ron days of win - - ter. \_\_\_\_\_

**Am<sup>9</sup>** **Dm<sup>9</sup>** **Gm<sup>7</sup>** **Cm<sup>7</sup>**

Lis - ten, \_\_\_\_\_ the mu - sic calls you. \_\_\_\_\_ Let it take you a -  
 Take them, \_\_\_\_\_ the show could we re - way pay you? \_\_\_\_\_ to mag - ni - fi - cent  
 How then \_\_\_\_\_ we re - pay you? \_\_\_\_\_ In your mo - ment on

**Fm<sup>9</sup>** **Em<sup>9</sup>** **Bm<sup>9</sup>**

way to glist - 'ning shores where dol - phins play \_\_\_\_\_  
 skies and em - 'rald hills to where gi - ants play \_\_\_\_\_  
 earth you taught us to be lieve in spring \_\_\_\_\_

**E<sup>b</sup>m<sup>9</sup>** **Am<sup>11</sup>** **Cm<sup>9</sup>** **F<sup>#</sup>m<sup>9</sup>**

Back to your qui - et mind where col - ors change in time  
 And though they're going to cheer they real - ly want to hear  
 And when your heart went still what did you find there, Bill?

**Bm<sup>9</sup>** **Gm<sup>9</sup>** **E<sup>b</sup>Maj<sup>7</sup>**

Re - mem - bered lines \_\_\_\_\_ lead to the love in - side \_\_\_\_\_  
 those qui - et lines \_\_\_\_\_ that lead them in - side \_\_\_\_\_  
 Play just one line. \_\_\_\_\_ Show us what back lies be - yond \_\_\_\_\_

**Dm<sup>9</sup>** **Gm<sup>9</sup>** 1. 2.3.

\_\_\_\_\_ re - mem - bered time. \_\_\_\_\_ You feel the \_\_\_\_\_  
 \_\_\_\_\_ re - mem - bered time. \_\_\_\_\_ \_\_\_\_\_  
 \_\_\_\_\_ re - mem - bered time. \_\_\_\_\_ \_\_\_\_\_

Recorded by Katie King / Jazz Figures KK 002

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# Time Remembered

BILL EVANS

## Medium Ballad

**Bm<sup>9</sup>** **CMaj<sup>7(+11)</sup>** **FMaj<sup>7(+11)</sup>** **Em<sup>9</sup>**

**Am<sup>9</sup>** **Dm<sup>9</sup>** **Gm<sup>9</sup>** **E<sup>b</sup>Maj<sup>7(+11)</sup>** **A<sup>b</sup>Maj<sup>7(+11)</sup>**

**Am<sup>9</sup>** **Dm<sup>9</sup>** **Gm<sup>9</sup>** **Cm<sup>9</sup>**

**Fm<sup>9</sup>** **Em<sup>9</sup>** **Bm<sup>9</sup>**

**E<sup>b</sup>m<sup>9</sup>** **Am<sup>9</sup>** **Cm<sup>9</sup>** **F<sup>#</sup>m<sup>9</sup>**

**Bm<sup>9</sup>** **Gm<sup>9</sup>** **E<sup>b</sup>Maj<sup>7(+11)</sup>**

**Dm<sup>9</sup>** **Cm<sup>9</sup>**

*rit.* **Fine**



# Turn Out The Stars

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium Ballad

**[A]**

**B<sub>m</sub>7(b5)** **E13(b9)** **A<sub>m</sub>(add9)** **A<sub>m</sub>7** **D<sub>m</sub>7(b5)** **G7(#9)** **C<sub>Maj</sub>9**

Turn out the stars, Turn out the stars.

**F<sub>m</sub>7** **B<sup>b</sup>7** **E<sup>b</sup><sub>Maj</sub>7** **A<sub>m</sub>7** **D7** **G<sub>Maj</sub>7**

Let— e - ter - nal dark - ness hide me. If— I can't have you be - side me,

**C<sup>#</sup><sub>m</sub>7** **F<sup>#</sup>7(b9)** **B<sub>Maj</sub>7** **B<sup>b</sup><sub>m</sub>7(b5)** **E<sup>b</sup>7(#9)**

Put out their fires. Their end - less splen - dor

**A<sup>b</sup><sub>m</sub>9** **B<sup>b</sup>7(#9)** **E<sup>b</sup><sub>m</sub>7** **/D<sup>b</sup>** **/C<sup>b</sup>** **C<sup>b</sup><sub>Maj</sub>7** **E<sup>b</sup><sub>m</sub>7/B<sup>b</sup>**

On - ly re - minds me of your ten - der - ness.—

**[B]**

**E<sub>m</sub>7/A** **A13(b9)** **D<sub>Maj</sub>9/A** **E<sub>m</sub>7/A** **A13(b9)** **D<sub>Maj</sub>7/A**

Stop the o - ceans's roar, Don't let the riv - ers run.

**D<sub>m</sub>9/G** **G13(b9)** **C<sub>Maj</sub>9/G** **D<sub>m</sub>9/G** **G13** **C<sub>Maj</sub>7/G** **C13**

Let me hear no more the won - drous mu - sic of a

Recorded by Meredith d'Ambrosio/The Cove/Sunnyside SSC 1028D; Judy Niemack/Mysteriosa/Free Lance CD

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C

**B<sup>9</sup>** **B<sup>7(#5)</sup>** **E<sub>m</sub><sup>9</sup>** **B<sup>b13</sup><sub>9</sub>** **A<sup>9</sup>** **A<sup>7(#5)</sup>** **D<sub>m</sub><sup>7</sup>** **A<sup>b6/9</sup>**

sky - lark in the sun. Let it be done.

**G<sup>7</sup>** **C<sub>m</sub><sup>9</sup>** **E<sup>b13</sup>** **A<sup>b</sup>Maj<sup>7</sup>** **C<sup>7(b13)</sup><sub>(b9)</sub>** **F<sub>m</sub><sup>9</sup>** **/E<sup>b</sup>**

Turn out the stars, turn out the stars, shut off their light.

**D<sub>m</sub><sup>7(b5)</sup>** **G<sup>7(#9)</sup><sub>(#5)</sub>** **C<sub>m</sub><sup>9</sup>** **E<sup>b9</sup><sub>sus</sub>** **A<sup>b</sup>Maj<sup>7</sup>** **G<sup>7(#11)</sup><sub>(b9)</sub>** **C<sub>Maj</sub><sup>9</sup>**

Stop— ev - 'ry com - et in its mag - ic lone - ly flight.

**B<sub>m</sub><sup>7(b5)</sup>** **E<sup>13(b9)</sup>** **A<sub>m</sub>(add9)** **A<sub>m</sub><sup>7</sup>** **A<sup>b9</sup><sub>sus</sub>** **A<sup>b7(b9)</sup>** **C<sup>#</sup><sub>m</sub>**

Let there be night. *rit.* Turn out the stars.

# Turn Out the Stars

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium Ballad

**[A]**  $B_m^{7(b5)}$   $E^{13(b9)}$   $A_m(Maj^7)$   $A_m^7$   $D_m^7$   $G^{7(\sharp 9)}$   $C^{Maj^9}$

$F_m^7$   $B^{b7}$   $E^{bMaj^7}(G^{+7})$   $C_m^9$   $B^{b7}$   $A_m^7$   $D^7$   $G^{Maj^7}(B^{+7})$   $E_m^7$   $D_m^6$   $(D_m^7)$

$C^{#m^7}$   $F^{#7(b9)}$   $(B^{Maj^7})$   $D^{#7(\sharp 9)}$   $G^{#m^9}$  /  $C^{#m^7}$  /  $B$   $B^{b7(b5)}$   $E^{b7(\sharp 9)}$

$A^{b9}$  /  $G^{b7}$   $F_m^{7(b5)}$   $B^{b7(\sharp 9)}$   $E^{b7}$  / /  $D^{b7}$  /  $C^{b7}$  /  $B^{b7}$

**[B]**  $A^{13sus}$   $A^{13(b9)}$   $D^{Maj^9}/A$   $A^{13sus}$   $D^{Maj^7}/A$

$G^{13sus}$   $G^{13(b9)}$   $C^{Maj^9}/G$   $G^9sus$   $C^{Maj^7}/G$   $C^{13}$

**[C]**  $F^{#m^7(b5)}$   $B^{+7}$   $E_m^9$   $B^{b9}$   $E_m^{7(b5)}$   $A^{+7}$   $D_m(Maj^7)$   $D_m^7$   $A^{b9}$  /

$D_m^{7(b5)}$   $G^{+7}$   $C_m^9$   $E^{b9}$   $A^{bMaj^7}$   $C^{+7(b9)}$   $F_m^9$  /  $E^{b7}$

Chords in parentheses are not used for solos.

$D_m^{7(b5)}$   $G^{+7(\sharp 9)}$   $C_m^{6/9}$   $(E^{b9}_{sus})$   $E^{b7(b9)}$   $A^{bMaj7}$   $G^7(+11_{b9})$   $C^{Maj9}$   $F^{\sharp 7(b5)}$

$(B^{7\sharp 9})$   
 $B_m^{7(b5)}$   $E^{13(b9)}$   $A_m(Maj^7)$   $A_m^7$   $A^{b9}_{sus}$   $A^{b7(b9)}$   $C^{\sharp}_m$  (Fine:  $F^{\sharp 9}_{sus}$ )  
 $F^{\sharp 13}$

# T. T. T. Twelve Tone Tune

BILL EVANS

Medium up Swing

$A^{b\circ}$   $G_m(Maj^7)$   $(C_m^7)$   $C_m^6$   $F_m^7$   $B^{b}_m^7$   $E^{b9(+11)}$   $A_m^7$   $D^{7(b9)}$

$G^{Maj7}$   $G^{bMaj7}$   $F^{Maj7}$   $E_m^9$   $A_m^7$   $D_m^7$

$(G_m^7)$   $G_m^9(Maj^7)$   $C_m^7$   $F_m^7$   $B^{b}_m^7$   $(A_m^7)$   $A_m^7$   $A^{b\circ}$   $A^{b\circ}$

**Fine**  
Solo changes in parentheses

# T.T.T.T. Twelve Tone Tune Two

BILL EVANS

Medium up Swing

Intro

Freely



Solos (Lydian mode on all chords)

<b>G</b> Maj <sup>7</sup>	<b>F</b> Maj <sup>7</sup>	<b>E<sup>b</sup></b> Maj <sup>7</sup>	<b>D<sup>b</sup></b> Maj <sup>7</sup>
<b>C</b> Maj <sup>7</sup>	<b>B<sup>b</sup></b> Maj <sup>7</sup>	<b>A<sup>b</sup></b> Maj <sup>7</sup>	<b>G<sup>b</sup></b> Maj <sup>7</sup>
<b>B</b> Maj <sup>7</sup>	<b>B<sup>b</sup></b> Maj <sup>7</sup>	<b>A</b> Maj <sup>7</sup>	<b>A<sup>b</sup></b> Maj <sup>7</sup>
<b>G</b> Maj <sup>7</sup>	<b>A</b> Maj <sup>7</sup>	<b>B</b> Maj <sup>7</sup>	<b>C<sup>#</sup></b> Maj <sup>7</sup>
<b>C</b> Maj <sup>7</sup>	<b>D</b> Maj <sup>7</sup>	<b>E</b> Maj <sup>7</sup>	<b>F<sup>#</sup></b> Maj <sup>7</sup>
<b>B</b> Maj <sup>7</sup>	<b>C</b> Maj <sup>7</sup>	<b>C<sup>#</sup></b> Maj <sup>7</sup>	<b>D</b> Maj <sup>7</sup>

After Solos D.S. al Coda (w/repeat)  
On repeat Piano tacet, Bass plays melody.

**Freely**

**Pno.** **A**Maj<sup>7(+11)</sup> **A<sup>b</sup>**Maj<sup>7(+11)</sup> **G**Maj<sup>7(+11)</sup>

**Bass**

**G<sup>b</sup>**Maj<sup>9(+11)</sup> **F**Maj<sup>7(+11)</sup> **E**Maj<sup>9(+11)</sup> **E<sup>b</sup>**Maj<sup>7(+11)</sup> **D**Maj<sup>7(+11)</sup> **D<sup>b</sup>**Maj<sup>9(+11)</sup>

# The Two Lonely People

Lyric by  
CAROL HALL

Music by  
BILL EVANS

Medium Jazz Waltz

**A**

The two lone - ly peo - ple sit si - lent - ly star - ing, their  
eyes look - ing cold - ly a - head. The  
two lone - ly peo - ple once loved and were car - ing but  
now that's all o - ver and dead. They  
don't know what hap - pened, they can't think what hap - pened, they  
had some - thing fine of their own. But the  
two lone - ly peo - ple have turned in - to stat - ues, yes  
turned in - to stat - ues of stone. The

Chords: C<sup>7</sup>(#5), F<sub>m</sub><sup>7</sup>, B<sub>m</sub><sup>7</sup>, C<sup>7</sup>(b9)(#5), F<sub>m</sub><sup>7</sup>, B<sub>m</sub><sup>7</sup>, C<sup>7</sup>(b9)(#5), F<sub>m</sub><sup>7</sup>/E<sup>b</sup>, D<sub>m</sub><sup>7</sup>, G<sup>b7</sup>, C<sup>b</sup>Maj<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, F<sub>m</sub><sup>7</sup>(b5), B<sup>b7</sup>(#5), E<sup>b</sup>m<sup>7</sup>, B<sub>m</sub><sup>7</sup>, C<sup>#</sup>7(#5), F<sup>#</sup>m<sup>7</sup>, A<sup>7</sup>(b9), D<sup>Maj</sup><sup>7</sup>, G<sup>#</sup>7(#5), C<sup>#</sup>m<sup>9</sup>, F<sup>#</sup>7(b9), B<sub>m</sub><sup>7</sup>, E<sup>7</sup>(b9), A<sup>m</sup><sup>9</sup>, D<sup>7</sup>(b9), G<sup>m</sup><sup>9</sup>, C<sup>7</sup>, A<sup>m</sup><sup>7</sup>, D<sup>m</sup><sup>7</sup>.

**[B]**  $G_m^7$   $A^7(\#5)$   $D_m^7$   $F^7$

world was their moon once, a yel - low bal - loon once, it

$B^b Maj^7$   $E^7(\#5)$   $A_m^7$   $D^7(b9)$

held all their hopes and their dreams. But then

$G_m^7$   $A^7(\#5)$   $D_m^7$   $F^7$

time came and broke them, re - al - i - ty woke them, the

$B^b Maj^7$   $E^7(\#5)$   $A_m^7$   $D^7$

world's not so pret - ty, it seems. For

$G_m^7$   $A^7(\#5)$   $D_m^7$   $F^7$

love that once mat - tered is old now and bat - tered, but

$B^b Maj^7$   $A^7(\#5)$   $D_m^7$   $G^7(b9)$

must it be shat - tered in two? The

$C_m^7$   $F^7(b9)$   $B^b m^7$   $E^b 7(b9)$

two lone - ly peo - ple would give all their life, yes, would

$A^b m^7$   $D^b 7$   $G^b Maj^7$   $C^7(b9)$

give all their life if they knew. The

**[C]**  $F_m^7$   $B^b m^7$   $C^7(b9)(\#5)$   $F_m^7$

two lone - ly peo - ple sit si - lent - ly star - ing, their

$B^b m^7$   $C^7(b9)(\#5)$   $F_m^7$

eyes look - ing cold - ly a - head.



# The Two Lonely People

Lyric by  
CAROL HALL

Music by  
BILL EVANS

Medium Jazz Waltz

**A**

The musical score is written for piano and guitar in 3/4 time, featuring a key signature of three flats (B-flat major/C minor). The score is divided into two main sections, A and B. Section A consists of 16 measures, while Section B consists of 4 measures. The piano part is written on a single staff, and the guitar part is written on a single staff. Various jazz chords are indicated above the notes, including C+7, Fm6/9, Bbm7, C7(+11b9), AbMaj7, Fm(add9), DbMaj7, Bbm7, C+7(#9), Fm7, Ab7/Eb, Dbm7, Gb7, Cbmaj7, Abm7, /Gb, Fm7(b5), Bb+7, Ebm7, /Db, Bm7, C#+7, F#m7, A7(b9), Dmaj7, G#+7, C#m9, F#7(b9), Bm9, E7(b9), Am9, D7(b9), Gm9, C7(b9), Fmaj7, Bbmaj7, EbMaj7, A+7, Dm7, and F7. Some chords are marked with an asterisk, indicating they are used for solos. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like '3' for triplets.

\*Chords in parentheses are used for solos.

**B<sup>b</sup>Maj<sup>7</sup>** **E<sup>7</sup>** **A<sup>m</sup><sup>9</sup>** **D<sup>7</sup>(<sup>b</sup>9)**  
**G<sup>m</sup><sup>9</sup>** **A<sup>7</sup>(<sup>+11</sup><sub><sup>b</sup>9</sub>)** **D<sup>m</sup><sup>7</sup>** **F<sup>7</sup>**  
**B<sup>b</sup>Maj<sup>7</sup>** **(E<sup>7</sup> B<sup>m</sup><sup>7</sup>(<sup>b</sup>5) E<sup>7</sup>(<sup>+11</sup><sub><sup>b</sup>9</sub>))** **A<sup>m</sup><sup>7</sup>** **D<sup>7</sup>(<sup>+11</sup><sub><sup>b</sup>9</sub>)**  
**G<sup>m</sup><sup>7</sup>** **A<sup>+</sup><sup>7</sup>** **(D<sup>m</sup><sup>7</sup> D<sup>m</sup><sup>7</sup> D<sup>b</sup><sup>m</sup><sup>7</sup>(<sup>b</sup>5) F<sup>7</sup> C<sup>m</sup><sup>7</sup> F<sup>7</sup>)**  
**B<sup>b</sup>Maj<sup>7</sup>** **A<sup>+</sup><sup>7</sup>** **D<sup>m</sup><sup>9</sup>** **G<sup>7</sup>(<sup>b</sup>9)**  
**C<sup>m</sup><sup>9</sup>** **F<sup>7</sup>(<sup>b</sup>9)** **B<sup>b</sup><sup>m</sup><sup>9</sup>** **E<sup>b</sup><sup>7</sup>(<sup>b</sup>9)**  
**A<sup>b</sup><sup>m</sup><sup>9</sup>** **D<sup>b</sup><sup>9</sup>** **G<sup>b</sup>Maj<sup>7</sup>** **C<sup>7</sup>(<sup>#</sup>9)**  
**[C] F<sup>m</sup><sup>6/9</sup>** **B<sup>b</sup><sup>m</sup><sup>7</sup>** **(E<sup>b</sup><sup>9</sup>) C<sup>7</sup>(<sup>+11</sup><sub><sup>b</sup>9</sub>)** **(A<sup>b</sup>Maj<sup>7</sup>) F<sup>m</sup>(add9)**  
**(D<sup>b</sup>Maj<sup>7</sup>) B<sup>b</sup><sup>m</sup><sup>7</sup>** **C<sup>+</sup><sup>7</sup>(<sup>#</sup>9)** **⊕ F<sup>m</sup><sup>7</sup>** **C<sup>+</sup><sup>7</sup>(<sup>#</sup>9)**  
**⊕ D<sup>b</sup><sup>m</sup><sup>9</sup>** **G<sup>b</sup><sup>7</sup>** **C<sup>b</sup>Maj<sup>7</sup>** **E<sup>Maj</sup><sup>7</sup>** **E<sup>b</sup><sup>m</sup><sup>7</sup>**  
**D<sup>b</sup><sup>m</sup><sup>9</sup>** **C<sup>b</sup>Maj<sup>7</sup>** **A<sup>Maj</sup><sup>7</sup>(<sup>+11</sup>)** **A<sup>b</sup><sup>m</sup><sup>11</sup>** **E<sup>b</sup><sup>m</sup><sup>11</sup>**

# Very Early

Lyric by  
CAROL HALL

Music by  
BILL EVANS

Medium Jazz Waltz

**A**  $C^{Maj7}$   $B^{\flat 9}$   $E^{\flat}Maj7$   $A^{\flat 7(\sharp 9)}$

Ver - y ear - ly love came quick - ly  
Ver - y ear - ly I came run - ning

$D^{\flat}Maj7$   $G^{7/6}$   $C^{Maj7}$   $B^{\flat 9(\flat 5)}$   $D^{Maj7}$   $A^{m7}$

When I first saw you, You Love were all I  
Like an ea - ger child, Love was all I

$F^{\sharp m7}$   $B^{7(\flat 9)}$   $E^{m7}$   $A^{\flat 7/6}$   $D^{\flat}Maj7$   $G^{+7}$

ev - er want - ed, Strange how ear - ly I knew!  
ev - er asked for, Love came won - drous I and wild!

**B**  $B^{Maj7}$   $A^{\flat 13}$   $D^{\flat}Maj7$   $B^{\flat 13}$

Now, the ear - ly rain beats on my win - dow,

$B^{Maj7}$   $G^{7/6}$   $C^{Maj7}$   $A^{\flat 7/6}$   $D^{\flat}Maj7$   $G^{7/6(\flat 9)}$

Sweet the sound rain can make. Nice to lie here,

$C^{Maj7}$   $A^{7(\flat 9)(\flat 5)}$   $D^{m7}$   $E^{m7}$   $F^6$   $G^{7/6}$   $D^{m7}$   $E^{m7}$   $F$   $G^{7/6}$

Soft - ly sigh here, you and I here, Wait - ing for the

$F^{Maj7}$   $E^{m7}$   $D^{m7}$   $C^{Maj7}$   $B^{Maj7}$

ver - y ear - ly sun to wake.

Recorded by Janice Borla / Lunar Octave DMP CD-3004; Mark Murphy & Nine / Very Early / West & East Music CD 220 022-2

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# Very Early

Lyric by  
CAROL HALL

Music by  
BILL EVANS

## Medium Jazz Waltz

**[A]** C Maj<sup>7</sup> B<sup>b</sup>13 E<sup>b</sup> Maj<sup>7</sup> A<sup>b</sup>13(b9)

D<sup>b</sup> Maj<sup>7</sup> G<sup>13</sup> C Maj<sup>7</sup> B<sup>b</sup>9(+11)

D Maj<sup>7</sup> A m<sup>7</sup> F<sup>#</sup> m<sup>7</sup> B13(b9)

E m<sup>9</sup> A<sup>b</sup>13 D<sup>b</sup> Maj<sup>7</sup> 1. G<sup>9</sup> sus 2. G<sup>+</sup>7

**[B]** B Maj<sup>9</sup> A<sup>b</sup>13(b9) D<sup>b</sup>6/9 B<sup>b</sup>13

B Maj<sup>7</sup> G<sup>13</sup> sus G<sup>13</sup> C Maj<sup>7</sup> A<sup>b</sup>13

D<sup>b</sup>6/9 G<sup>13</sup>(b9) C Maj<sup>9</sup> A<sup>+</sup>7(b9)

D m<sup>7</sup> E m<sup>7</sup> F Maj<sup>7</sup> G<sup>9</sup> C Maj<sup>7</sup> G<sup>13</sup>

*Solo break* -----

⊕ D m<sup>7</sup> E m<sup>7</sup> F Maj<sup>7</sup> G<sup>9</sup> D m<sup>7</sup>/C C<sup>#</sup> m<sup>7</sup>(11) B<sup>b</sup> Maj<sup>9</sup> G Maj<sup>9</sup> B Maj<sup>9</sup>

*rit.* -----

# Walkin' Up

BILL EVANS

**Fast swing**

**A** C<sup>Maj7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> F<sup>Maj7</sup> B<sup>7(b9)</sup> E<sup>Maj7</sup> A<sup>Maj7</sup>

A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj7</sup> E<sup>Maj7</sup> A<sup>Maj7</sup> D<sup>Maj7</sup> G<sup>Maj7</sup>

**B** E<sup>b</sup>m<sup>7</sup> (Dorian)

A<sup>b</sup> Pedal -

Dm<sup>7</sup> (Dorian) (solo: G<sup>7</sup>)

G Pedal -

**A** C<sup>Maj7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> F<sup>Maj7</sup> B<sup>7(b9)</sup> E<sup>Maj7</sup> A<sup>Maj7</sup>

A<sup>b</sup>Maj<sup>7</sup> D<sup>b</sup>Maj<sup>7</sup> G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj7</sup> E<sup>Maj7</sup> A<sup>Maj7</sup> D<sup>Maj7</sup> G<sup>Maj7</sup> ⊕

*Solos on form AABA  
(Lydian Mode on all Maj<sup>7</sup> chords)  
After solos D.C. al Coda*

⊕ G<sup>b</sup>Maj<sup>7</sup>(#4) F<sup>Maj7</sup>(#4) E<sup>Maj7</sup>(#4) E<sup>b</sup>Maj<sup>7</sup>(#4) D<sup>Maj7</sup>(#4) D<sup>b</sup>Maj<sup>7</sup>(#4) C<sup>Maj7</sup>(#4)

\*An 8 bars Intro may be played on Dm<sup>7</sup> (Dorian) over G Pedal.

# Waltz For Debby

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium Jazz Waltz

in one

[A]  $(A_m^7)$   $F^{Maj^7}/A$   $D_m^7$   $G_m^7$   $C^7$   $(E^7/G^\sharp)$   $A^7/G$   $D^7/F^\sharp$   $G^7/F$   $C^7/E$   
 $F^7/E^\flat$   $B^\flat Maj^7/D$   $G_m^7(b^5)/D^\flat$   $C^7$   $/B^\flat$   $A_m^7$   $D_m^7$   $G_m^7$   $C^7$   
 $(A_m^7)$   $F^{Maj^7}/A$   $D_m^7$   $G_m^7$   $C^7$   $A^7/C^\sharp$   $D^7/C$   $G^7/B$   $C^7/B^\flat$   
 $A^7$   $D_m^7$   $/C$   $B^7$   $E^7$   $/D$   $(A^{Maj^7} \quad \times \quad \times \quad \times)$   $A/C^\sharp$   $B_m^7$   $A^{Maj^7}$   $/G^\sharp$   
 [B]  $G_m^7$   $C^9$   $A_m^7$   $D^7$   $G_m^7$   $A^7$   $D_m^9$   $C_m^7$   
 $B^\flat Maj^7$   $A^7$   $D_m^7$   $G^9$   $A^\flat Maj^7$   $D^\flat Maj^7$   $G_m^7$   $C^7$   
 [C]  $(A_m^7)$   $F^{Maj^7}/A$   $D_m^7$   $G_m^7$   $C^7$   $(E^7/G^\sharp)$   $A^7/G$   $D^7/F^\sharp$   $G^7/F$   $C^7/E$   
 $F^7/E^\flat$   $B^\flat Maj^7/D$   $G_m^7(b^5)/D^\flat$   $C^7$   $/B^\flat$   $A_m^7$   $D^7$   $B_m^9$   $E^7$

Am<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> A<sup>+</sup>7(#9) 3/4 ending Dm<sup>7</sup> G<sup>9</sup> G<sup>#</sup>°

Am<sup>7</sup> A<sup>b</sup>° Gm<sup>7</sup> (C<sup>7</sup>) G<sup>#</sup>°  $\Phi$  II F<sup>Maj</sup><sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

C bass Pedal -----

*Solos on A B C*  
*After solos D.C. al Coda  $\Phi$  II*

4/4 ending Dm<sup>7</sup> G<sup>7</sup> alt. in 2 F<sup>Maj</sup><sup>7</sup> A<sup>b</sup>° Gm<sup>7</sup> G<sup>#</sup>° Am<sup>7</sup> A<sup>b</sup>°

*ad lib.* a tempo C bass Pedal -----

Gm<sup>7</sup> G<sup>#</sup>° Am<sup>7</sup> A<sup>b</sup>° Gm<sup>7</sup> G<sup>#</sup>° F<sup>Maj</sup><sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(<sup>b</sup>9)

-----

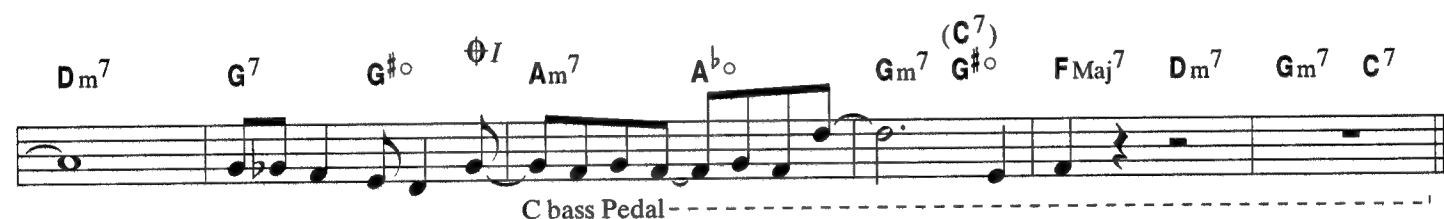
Fill

in 2 D (Am<sup>7</sup>) F<sup>Maj</sup><sup>7</sup>/A Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> G<sup>7</sup>/F <sup>3</sup> C<sup>7</sup>/E

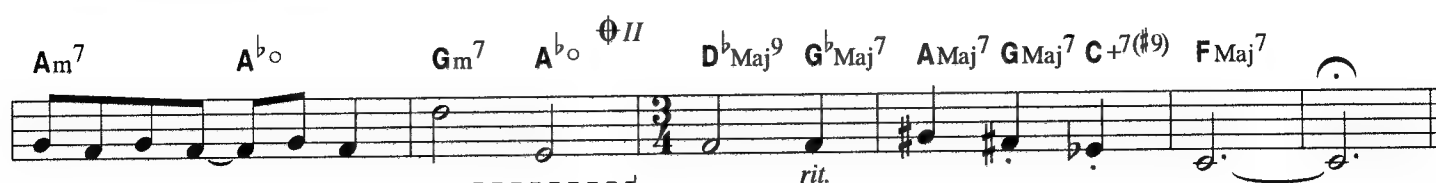
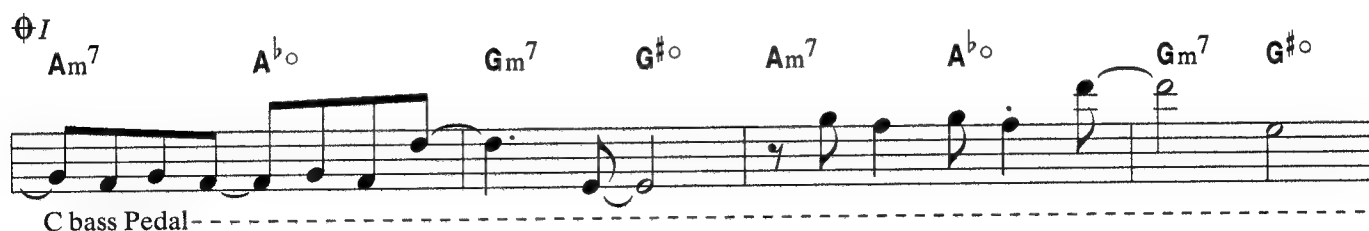
F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>Maj<sup>7</sup>/D Gm<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

(Am<sup>7</sup>) F<sup>Maj</sup><sup>7</sup>/A Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>/C G<sup>7</sup>/B <sup>3</sup> C<sup>7</sup>/B<sup>b</sup>

A<sup>7</sup> Dm<sup>7</sup> B<sup>7</sup> E<sup>7</sup> AMaj<sup>7</sup>



*Solos on D E F*  
*After solos D.S. al Coda I*



Alternate changes in parentheses - on both endings and coda Am<sup>7</sup> is interchangeable with F<sup>b</sup>Maj<sup>7</sup>.



# Waltz For Debby

Lyric by  
GENE LEES

Music by  
BILL EVANS

Medium Jazz Waltz

**A** in one  $F^{Maj7}/A$   $Dm^7$   $Gm^7$   $E^7/G^\sharp$   $A^7/G$   $D^7/F^\sharp$

In her own sweet world,

$G^7/F$   $C^7/E$   $F^7/E^\flat$   $B^bMaj^7/D$   $Gm^7(b^5)/D^\flat$   $C^7$   $/B^\flat$

pop - u - lat - ed by dolls and clowns and a prince and a big pur - ple

$Am^7$   $Dm^7$   $Gm^7$   $C^7$   $Am^7$   $Dm^7$   $Gm^7$   $C^7$

bear, Lives my fav - 'rite

$A^7/C^\sharp$   $D^7/C$   $G^7/B$   $C^7/B^\flat$   $A^7$   $Dm^7$   $/C$   $B^7$

girl, un - a - ware of the wor - ried frowns that we wear - y

$E^7$   $/D$   $AMaj^7$   $Bm^7$   $AMaj^7$   $/G^\sharp$

grown - ups all wear.

**B**  $Gm^7$   $C^9$   $Am^7$   $D^7$   $Gm^7$

In the sun, she danc - es to

$A^7$   $Dm^9$   $Cm^7$   $B^bMaj^7$   $A^{13}_9$

si - lent mu - sic, Songs that are spun of gold some -

$Dm^7$   $G^9$   $A^bMaj^7$   $D^bMaj^7$   $Gm^7$   $C^7$

where in her own lit - tle head.

**C**  $F^{Maj7}/A$   $Dm^7$   $Gm^7$   $E^7/G^\sharp$   $A^7/G$   $D^7/F^\sharp$

One day all too soon,

**G<sup>7</sup>/F**      **C<sup>7</sup>/E**      **F<sup>7</sup>/E<sup>b</sup>**      **B<sup>b</sup>/D**      **Gm<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup>**      **C<sup>7</sup>**      **B<sup>b</sup>**  
 She'll grow up and she'll leave her dolls and her prince and her sil - ly old

**Am<sup>7</sup>**      **D<sup>7</sup>**      **Bm<sup>9</sup>**      **E<sup>7</sup>**      **Am<sup>7</sup>**      **F<sup>7</sup>**  
 bear. When she goes they will cry

**B<sup>b</sup>Maj<sup>7</sup>**      **A<sup>7</sup>(<sup>#</sup>9)(<sup>#</sup>5)**      **Dm<sup>7</sup>**      **G<sup>9</sup>**      **B<sup>°</sup>**  
 as they whis - per good - bye. They will

**F<sup>6</sup>** *C pedal...*      **F<sup>°</sup>**      **Gm<sup>7</sup>**      **C<sup>7</sup>**      **F**  
 miss her, I fear, but then so will I.

Recorded by Tony Bennett / Who Can I Turn To / Sony 66503-2, 40 Years: The Artistry of Tony Bennett Columbia  
 C4K-46843; Johnny Hartman / The Voice That Is GRP GRD 144-2; Gene Lees / Yesterday I Heard The Rain /  
 JazzLetter Records; Mark Murphy / Satisfaction Guaranteed / Muse LP MR 5215; Judy Niemack / Long As  
 You're Living / Free Lance FRL-CD 014; Ellyn Rucker / This Heart Of Mine / Capri 74010-2; Sylvia Syms / Then  
 Along Came Bill DRG 91402

# Waltz in E<sup>b</sup>

BILL EVANS

Chords and notation for the first staff:

C<sup>m7</sup> F<sup>m7</sup> B<sup>b7</sup> E<sup>b</sup>Maj<sup>7</sup> (F<sup>m7</sup>)

Chords and notation for the second staff:

E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>Maj<sup>7</sup> B<sup>b+7</sup>

Chords and notation for the third staff:

E<sup>b</sup>Maj<sup>7</sup> A<sup>m7</sup>(<sup>b5</sup>) A<sup>b</sup>m<sup>6</sup> G<sup>b</sup>Maj<sup>7</sup> C<sup>m7</sup>(<sup>b5</sup>) B<sup>m6</sup>

Chords and notation for the fourth staff:

B<sup>b+7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b7</sup> G<sup>b</sup>Maj<sup>7</sup> B<sup>Maj7</sup> F<sup>+7</sup> B<sup>b+7</sup>

Chords and notation for the fifth staff:

E<sup>b</sup>Maj<sup>7</sup> E<sup>o</sup> F<sup>m7</sup> B<sup>b7</sup> A<sup>b</sup>m<sup>6</sup>

Chords and notation for the sixth staff:

G<sup>b</sup>Maj<sup>7</sup> A<sup>b</sup>m<sup>7</sup> — 6 A<sup>Maj7</sup> D<sup>m7</sup> — 6

Chords and notation for the seventh staff:

C<sup>#</sup>m<sup>7</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>Maj7</sup> F<sup>m7</sup> B<sup>b7</sup>

Chords and notation for the eighth staff:

E<sup>+7</sup> A<sup>m9</sup> F<sup>m9</sup> G<sup>+7</sup> C<sup>m7</sup> G<sup>+7</sup>

Chords and notation for the ninth staff:

C<sup>Maj7</sup> C<sup>7</sup><sub>sus</sub> F<sup>Maj7</sup>

Chords and notation for the tenth staff:

B<sup>b7</sup> E<sup>m7</sup> F<sup>m7</sup> B<sup>b7</sup>(<sup>b9</sup>) B<sup>b9</sup>

Chords and notation for the eleventh staff:

(E<sup>b</sup>Maj<sup>7</sup> — )

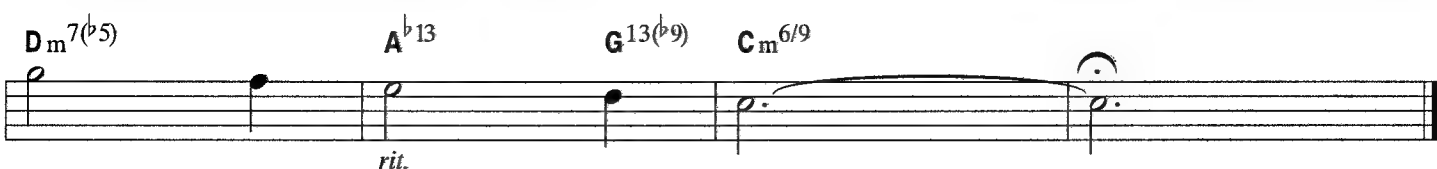
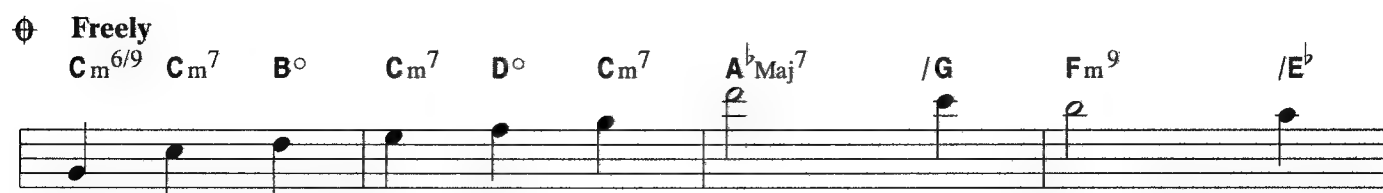
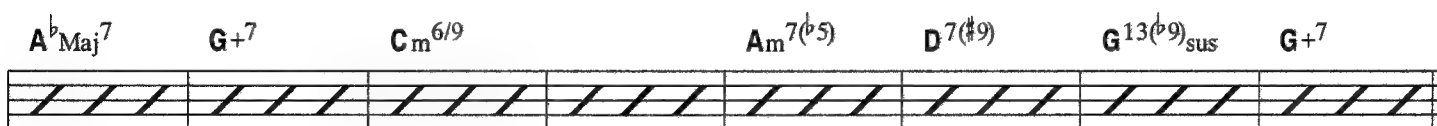
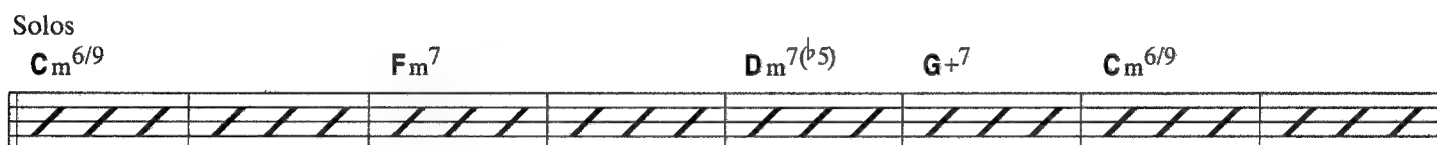
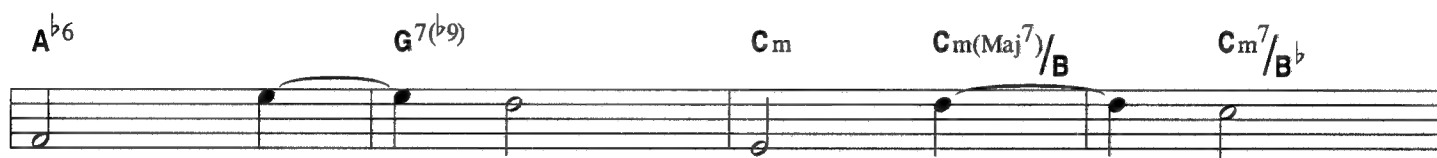
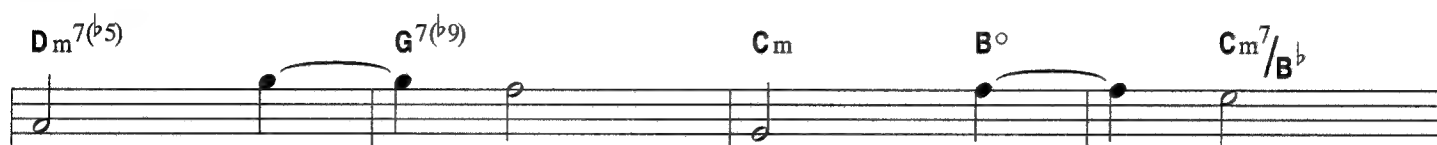
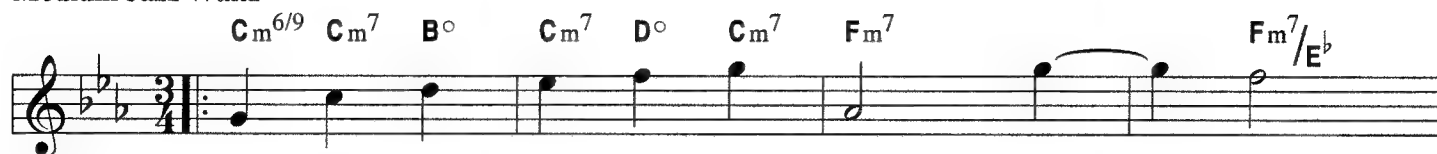
Chords and notation for the twelfth staff:

E<sup>b</sup>m<sup>7</sup> / A<sup>b7</sup> / D<sup>b</sup>Maj<sup>7</sup> / G<sup>b</sup>Maj<sup>7</sup> / B<sup>7</sup> / / / B<sup>b</sup>m<sup>7</sup>

# We Will Meet Again

BILL EVANS

## Medium Jazz Waltz



# Yet Ne'er Broken

BILL EVANS

Medium Swing

Chords in parentheses are used for solos.

**Section A:**

- Staff 1:  $C^\sharp$ ,  $D_m7(\flat5)$ ,  $(E^\flat_7/G)$ ,  $C^{6/9}/G$ ,  $C^{Maj7}/D_m7$ ,  $E_m7$
- Staff 2:  $F_m7$ ,  $B^{\flat9}_{sus}$ ,  $(F^\sharp_7/B^\flat)$ ,  $E^{\flat6/9}/B^\flat$ ,  $E^{\flat9}_{sus}$ ,  $E^{\flat9}$
- Staff 3:  $A^\flat_m7$ ,  $(G_m7)$ ,  $C7(\flat9)$ ,  $F^{6/9}$
- Staff 4:  $B^\flat_m7$ ,  $D_m7(\flat5)$ ,  $G7(\flat9)$ ,  $(C^{6/9}/B^\flat)$ ,  $C^{Maj7}$ ,  $G^\sharp$ ,  $A_m7$ ,  $C^\sharp$

**Section B:**

- Staff 1:  $D_m7(\flat5)$ ,  $(G^{+7}/A^\flat_7/G)$ ,  $C^{6/9}/G$ ,  $G^{\flat13}(\flat9)$
- Staff 2:  $F_m7$ ,  $B^{\flat9}_{sus}$ ,  $(F^\sharp_7/B^\flat)$ ,  $E^{\flat6/9}/B^\flat$ ,  $E^{\flat9}_{sus}$ ,  $E^{\flat9}$
- Staff 3:  $A^\flat_{Maj7}$ ,  $A^\flat_m6$ ,  $G^{+7}$ ,  $(C^{6/9}/B^\flat)$ ,  $C_m$
- Staff 4:  $F_m7(\flat5)$ ,  $(B^{\flat+7})$ ,  $B^{\flat7}(\flat9)$ ,  $G_m7(\flat5)$ ,  $(C^{7\sharp9})$ ,  $C7(\flat9)$

Chords in parentheses are used for solos.

The image displays three staves of musical notation, likely for guitar or piano, featuring various chord symbols and melodic lines.

**Staff 1:** The first staff contains a melodic line with notes and rests. Above the staff, the following chord symbols are written:  $B^9$ ,  $(B^{b13} B^{b9}_{sus})$ ,  $B^{b13}$ ,  $\Phi$ ,  $E^{b6/9}$ , and  $A^{+7}$ .

**Staff 2:** The second staff contains a series of eighth notes, each preceded by a grace note. Above the staff, the following chord symbols are written:  $\Phi$ ,  $A^{13}$ ,  $A^{b13}$ ,  $G^{13}$ ,  $G^{b13}$ ,  $F^{13}$ ,  $E^{13}$ ,  $E^{b13}$ , and  $D^{13}$ .

**Staff 3:** The third staff contains a series of eighth notes, each preceded by a grace note. Above the staff, the following chord symbols are written:  $D^{b13}$ ,  $C^{13}$ ,  $B^{13}$ ,  $B^{b13}$ ,  $A^{13(+11)}$ , and  $E^{bMaj7(+11)}$ .

# Your Story

BILL EVANS

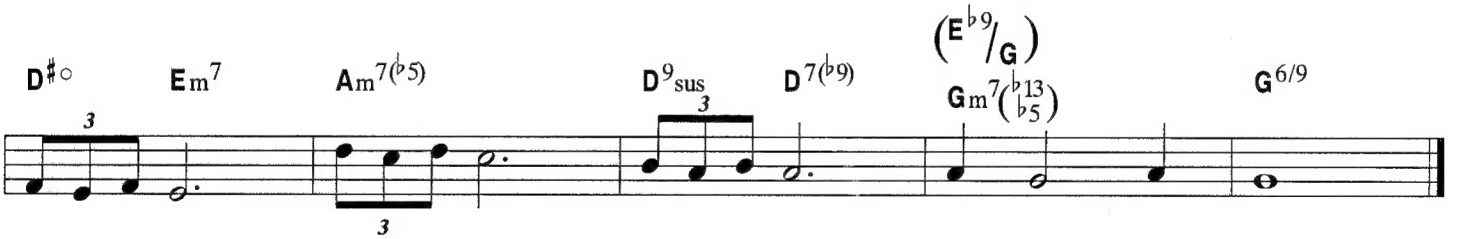
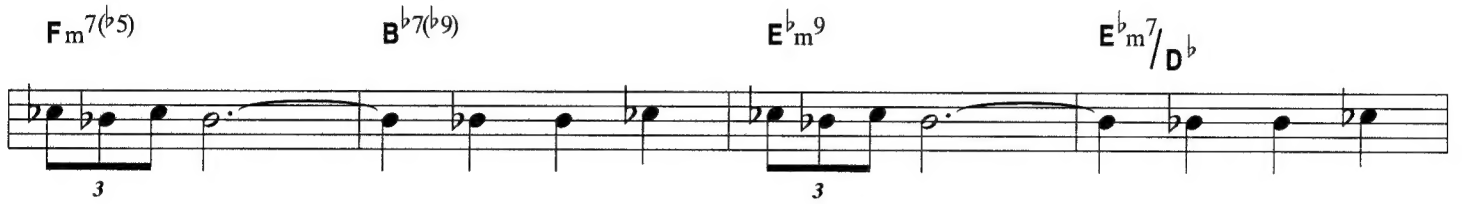
Ballad

Freely

The musical score for "Your Story" by Bill Evans is presented in a ballad style, marked "Freely". It consists of eight staves of music, each featuring a series of chords and melodic lines. The chords are written above the staves, and the melodic lines are written below them. The key signature is one sharp (F#), and the time signature is common time (C).

The chords and melodic lines are as follows:

- Staff 1:  $D^{13}_{sus}$ ,  $D^{9(+5)}$ ,  $G^{6/9}/D$ ,  $Dm^7$ ,  $Dm^6$
- Staff 2:  $C^{\#}_m7(\flat 5)$ ,  $F^{\#}7(\flat 9)$ ,  $Bm^9$ ,  $/A$
- Staff 3:  $G^{\#}_m9(\flat 5)$ ,  $C^{\#}9_{sus}$ ,  $C^{\#}7(\sharp 9)$ ,  $F^{\#}Maj^7$ ,  $BMaj^7(+11)$
- Staff 4:  $Fm^7(\flat 5)$ ,  $B^{\flat}7(\flat 9)$ ,  $E^{\flat}_m9$ ,  $E^{\flat}_m7/D^{\flat}$
- Staff 5:  $Cm^9(\flat 5)$ ,  $F7(\flat 9)$ ,  $B^{\flat}_m7$
- Staff 6:  $E^{\flat}_m7$ ,  $Maj^7$ ,  $Maj^7$ ,  $A^{\flat}7(\flat 9)$ ,  $C^{\circ}/D^{\flat}$ ,  $D^{\flat}Maj^7$
- Staff 7:  $Gm^7(\flat 5)$ ,  $C+7$ ,  $Fm^{6/9}$ ,  $Fm - +5 - 6 - 7$
- Staff 8:  $B^{\flat}_m7(\flat 5)$ ,  $E^{\flat}7(\flat 9)$ ,  $A^{\flat}Maj^7(+5)$ ,  $A^{\flat}Maj^7$ ,  $Gm^7(+5)$ ,  $Fm^7$ ,  $(E^{\flat}_9_{sus})/E^{\flat}$





# DISCOGRAPHY

*Chronological authorized Bill Evans recordings of tunes in this book on USA record labels*

- 1 **Bill Evans / New Jazz Conceptions** - Teddy Kotick (b), Paul Motian (dr) 1956 Riverside OJCCD 025-2
- 2 **Bill Evans Trio / Everybody Digs Bill Evans** -Sam Jones (b), Joe Jones (dr) 1958 Riverside OJCCD 068-2
- 3 **Bill Evans Trio / Portrait in Jazz** -Scott La Faro (b), Paul Motian (dr) 1959 Riverside OJCCD 088-2
- 4 **Bill Evans Trio / Waltz For Debby** (same personnel) 1961 Riverside OJCCD 210-2
- 5 **Bill Evans Trio at the Village Vanguard** (same personnel) 1961 Riverside FCD 60-017
- 6 **Bill Evans Trio / Moonbeams** -Chuck Israels (b), Paul Motian (dr) 1962 Riverside OJCCD 434-2
- 7 **Bill Evans Trio / How My Heart Sings** (same personnel) 1962 Riverside OJCCD 369-2
- 8 **Bill Evans Interplay Sessions** [currently released as *Interplay* -Freddie Hubbard (tpt), Jim Hall (g), Percy Heath (b), Philly Joe Jones (dr) Riverside OJCCD 308-2 and *Loose Blues* -Zoot Sims (ts), Jim Hall (g), Ron Carter (b), Philly Joe Jones (dr) Milestone MCD 9200-2] 1962
- 9 **Bill Evans/Conversations with Myself** 1963 Verve CD 821984-2
- 10 **Bill Evans Trio at Shelly's Manne-Hole** -Chuck Israels (b), Larry Bunker, (dr) 1963 Riverside OJCCD 263-2  
[“Time Remembered” from these sessions only available on *Bill Evans / The Complete Riverside Recordings* -12 CD set; double LP *Time Remembered* Milestone M-47068]
- 11 **Stan Getz & Bill Evans** 1964 Verve CD 833802-2
- 12 **Bill Evans Trio with Symphony Orchestra** -Chuck Israels (b) Larry Bunker, Grady Tate (dr),Claus Ogerman (conductor) 1965 Verve CD 821983-2
- 13 **Bill Evans at Town Hall** -Chuck Israels (b), Arnold Wise (dr) 1966 Verve CD 831271-2
- 14 **Bill Evans & Jim Hall / Intermodulation** 1966 Verve CD 833771-2
- 15 **Bill Evans / A Simple Matter of Conviction** - Eddie Gomez (b), Shelly Manne (dr) 1966 Verve CD 837757-2
- 16 **Bill Evans / Further Conversations with Myself** 1967 Verve LP V6-8727
- 17 **Bill Evans / California Here I Come** -Eddie Gomez (b), Philly Joe Jones (dr)1967 Verve double LP VE2-2545
- 18 **Bill Evans At The Montreux Jazz Festival** - Eddie Gomez (b), Jack DeJohnette (dr) 1968 Verve CD 827844-2
- 19 **Bill Evans / Jazzhouse** -Eddie Gomez (b), Marty Morell (dr) 1969 Milestone MCD 9151-2
- 20 **Bill Evans / You're Gonna Hear From Me** (same personnel) 1969 Milestone MCD 9164-2
- 21 **Bill Evans / From Left To Right** (same personnel + Sam Brown (g) and orchestra conducted by Michael Leonard) 1970 MGM LP SE-4723
- 22 **Bill Evans / Montreux II** (same personnel) 1970 Sony Legacy CD ZK 45219 [originally on CTI]
- 23 **The Bill Evans Album** (same personnel) 1971 Columbia Legacy CD CK 64963
- 24 **Bill Evans / The Tokyo Concert** (same personnel) 1973 Fantasy OJCCD 345-2
- 25 **Bill Evans / From the 70's** (same personnel) 1973 Fantasy F 9630-4
- 26 **Bill Evans Trio / Since We Met** (same personnel) 1974 Fantasy OJCCD 622-2
- 27 **Bill Evans / Re: Person I Knew** (same personnel) 1974 Fantasy OJCCD 749-2
- 28 **Bill Evans / Blue in Green** (same personnel) 1974 Milestone MCD 9185-2
- 29 **Bill Evans Trio featuring Stan Getz / But Beautiful** (same personnel) 1974 Milestone MCD 9249-2
- 30 **Bill Evans & Eddie Gomez / Intuition** 1974 Fantasy OJCCD 470-2
- 31 **Bill Evans / Eloquence** 1975 Fantasy OJCCD 814-2
- 32 **The Tony Bennett / Bill Evans Album** 1975 Fantasy OJCCD 439-2
- 33 **Tony Bennett & Bill Evans / Together Again** 1976 DRG CDMRS 901[originally on Improv]
- 34 **The Bill Evans Trio / I Will Say Goodbye** -Eddie Gomez (b), Eliot Zigmund (dr) 1977 Fantasy OJCCD 761-2
- 35 **Bill Evans / You Must Believe in Spring** (same personnel) 1977 Warner CD 3504-2
- 36 **Bill Evans / New Conversations** 1978 Warner CD 28P2-2477
- 37 **Bill Evans & Toots Thielemans / Affinity** -Larry Schneider (ts, ss, fl), Eliot Zigmund (dr) 1978 Warner CD 3293-2
- 38 **Bill Evans / We Will Meet Again** -Larry Schneider (ts, ss, fl), Tom Harrell (tpt), Marc Johnson (b), Joe LaBarbera (dr) 1979 Warner CD 3411-2
- 39 **Bill Evans / The Paris Concert, Edition One** - Marc Johnson (b), Joe LaBarbera (dr) 1979 Elektra Musician LP 60164-1-E
- 40 **Bill Evans / The Paris Concert, EditionTwo** (same personnel) 1979 Elektra Musician LP 60311-1-E
- 41 **Bill Evans Trio / Letter To Evan** (same personnel) 1980 Dreyfus CD 36554
- 42 **Bill Evans Trio / Turn Out The Stars** (same personnel) 1980 Dreyfus CD 36553
- 43 **Bill Evans Trio / Turn Out The Stars: The Final Village Vanguard Recordings** (same personnel) 1980 Warner 6 CD set 2-45 925  
{ A 9-track, single-disc set, “The Artist’s Choice: Highlights from Turn Out The Stars” 2-46 425 is also available}
- 44 **Bill Evans Trio / The Secret Sessions** 1966-1975 Milestone 8 CD set 8MCD-4421-2  
[recorded in performance at the Village Vanguard and released in late 1996, this boxed set does not fit the chronological format of this discography]  
*Note: Complete Riverside, Fantasy and Verve boxed CD sets also include tunes in this book.*



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